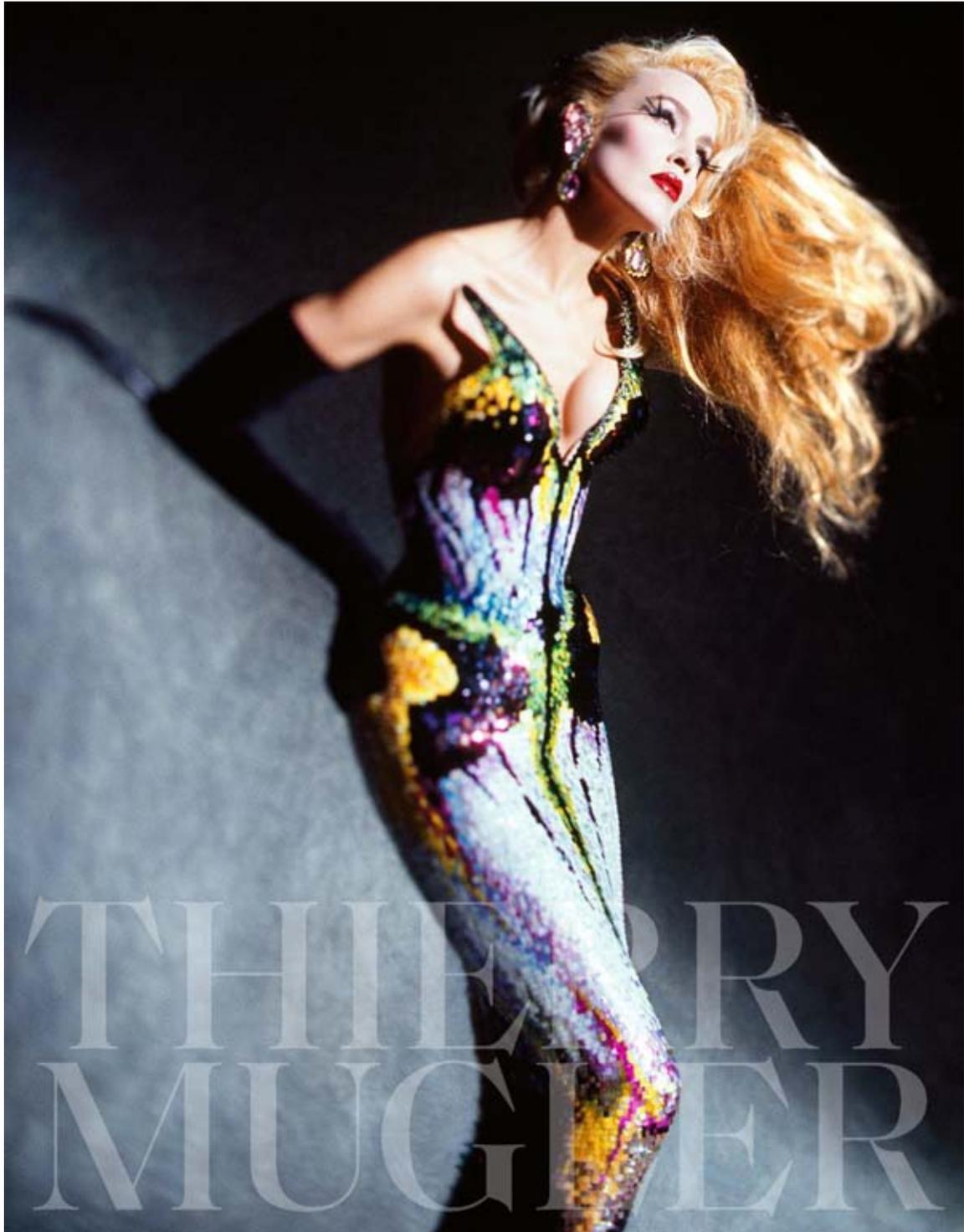




MONTREAL
MUSEUM OF
FINE ARTS



On the cover: Dominique Issermann, *Jerry Hall*. Outfit: Thierry Mugler, *Les Insectes* collection, haute couture spring/summer 1997. "Butterfly-wing" long strapless sheath gown embroidered with sequins by Mr Pearl. Photo: © Dominique Issermann

THIERRY MUGLER: COUTURISSIME

**World Premiere:
Thierry Mugler Retrospective
Montreal Museum of Fine Arts
March 2 – September 8, 2019**

The Montreal Museum of Fine Arts (MMFA) is pleased to present the first exhibition on French creator Thierry Mugler. Conceived, produced and put on tour by the MMFA, this exhibition will reveal the multiple universes of this undeniably artistic figure – visionary couturier, director, photographer and perfumer – in a retrospective of his work, especially his ready-to-wear and haute couture creations.

Presented in Montreal as a world premiere, this spectacular retrospective brings together more than 140 outfits, most of them never shown before, created between 1973 and 2001, as well as many unseen stage props and costumes, clips and videos, archival documents and sketches. A hundred works by the greatest contemporary fashion photographers such as Avedon, Bourdin, Goude, LaChapelle, Newton, Ritts round out the exhibition. Each of the immersive galleries has been designed with artist-designers or set designers such as Michel Lemieux and Philipp Fürhofer.

Thierry Mugler: Couturissime trace the path of an exceptional creator who revolutionized fashion with morphological and futuristic cuts, and glamorous, sculptural and elegant silhouettes; strict lines and super-heroine shoulders; and a corseted waist dressing a sublime, sensual and powerful woman in constant metamorphosis. The exhibition offers a dive into his singular imagination, to encounter by turns his perfectionism, Hollywood-style prestige, dreams, exotic creatures, eroticism, and science fiction. It will explain his audacious choices, such as using innovative materials in high fashion such as metal, fake fur, vinyl and latex.

“I have always been fascinated by the most beautiful animal on Earth: the human being. I have used all of the tools at my disposal to sublimate this creature: fashion, shows, perfumes, photography, video... I am not a person who dwells in the past, but the MMFA, through Nathalie Bondil, was the first to propose to me to stage my creations and imagine together a free, global and reinvented artistic vision. How could I refuse?” said creator **Manfred Thierry Mugler**.

Nathalie Bondil, Director General and Chief Curator of the MMFA, explained: “The Museum is pursuing its major exhibitions in the world of high fashion. It a privilege to pay tribute to these contemporary artists, with them and for them, as they are rare beings in this exclusive world of haute couture. I am proud to be able to share Thierry Mugler’s masterful creations at the MMFA. Metamorphosis, super-heroines and cyborgs are already present in Mugler’s work: he perceived very early the trans-human revolutions on the way. His streamlined and elegant creatures, and dangerous and alluring women, people a universe of glamour and seduction at the frontiers of reality.”

“The work of Thierry Mugler is as distinctive as it is avant-garde. It has an architectural, hyper-feminized style that sublimates the curves of the femme fatale. This creator knows how to distinguish himself through constant innovation and audacious silhouettes that have marked an era, and found a place in the history of fashion. His singular style, a kind of futurist version of New Look with a touch of fantasy and fetishism, is still a powerful influence on today’s generation of couturiers,” added **Thierry-Maxime Lorient**, exhibition curator.

Over the course of his career, Thierry Mugler has had many collaborations with filmmakers, architects such as Andrée Putman for his boutiques, and renowned photographers and artists, such as Helmut Newton, Dominique Issermann, Guy Bourdin, Herb Ritts, Peter Lindbergh, David LaChapelle and Pierre & Gilles, many of whose works will be presented in the exhibition. *Thierry Mugler: Couturissime* marks the Helmut Newton Foundation’s first participation, since its inauguration in Berlin in 2013, as a lender to an exhibition designed by a foreign museum.

As a photographer and filmmaker, he directed the emblematic 1990s video “Too Funky” by British singer George Michael, as well as short films starring actresses Isabelle Huppert and Juliette Binoche. Thierry Mugler has staged some of the most spectacular fashion shows of his time. He created the costumes for the staging of Shakespeare’s *Macbeth* by the Comédie-Française and the Festival d’Avignon, and the *Zumanity* show by the Cirque du Soleil. He has dressed a galaxy of stars, such as Diana Ross, David Bowie, Lady Gaga, Liza Minnelli and, in Quebec, Diane Dufresne and Céline Dion. He has also created costumes for Mylène Farmer and Beyoncé for their tours and videos.

Exhibition Credits

An exhibition initiated, produced and circulated by the Montreal Museum of Fine Arts, in collaboration with the Groupe Clarins and the Maison Mugler.

Curatorial Credits

The exhibition was curated by **Thierry-Maxime Lorient** under the direction of **Nathalie Bondil**, Director General and Chief Curator of the Montreal Museum of Fine Arts.

Born in Québec (Canada), Thierry-Maxime Lorient worked in the fashion industry for more than a decade before becoming an exhibition curator. He curated the MMFA exhibitions *Love Is Love: Wedding Bliss for All à la Jean Paul Gaultier* (2017) and *Jean Paul Gaultier: From the Sidewalk to the Catwalk* (2011-2016). He produced the exhibitions *Peter Lindbergh: A Different Vision on Fashion Photography*, presented at the Venaria Reale de Turin, and *Viktor & Rolf: Fashion Artists*, presented at the National Gallery of Victoria (NGV), in Melbourne. He also authored the books that accompanied these exhibitions.

Exhibition Layout

The exhibition layout was overseen by **Sandra Gagné**, head of Exhibition Production at the MMFA, in collaboration with:

- **Michel Lemieux**, of the Quebec multidisciplinary duo Lemieux-Pilon 4D Art – designer of several productions with Cirque du Soleil and creator of *Cité Mémoire*, a multimedia urban journey created on the occasion of the 375th anniversary of the City of Montreal –, who is responsible for the staging and hologram of the "Macbeth" room, in collaboration with **Silent Partners Studio**
- **Rodeo FX** created the visual imagery and the special effects of the "Metamorphosis" gallery. Winner of prestigious awards, this Montreal company has produced numerous special effects for television and film productions, including the TV series *Games of Thrones* and the movies *Arrival*, *Birdman* and *Blade Runner 2049*.
- German artist and director **Philipp Fürhofer** designed the configuration of the "Couture Androids" gallery. Recipient of the 2013 Laurence Olivier Award from the Society of London Theatre, he has

collaborated with the Dutch National Opera in Amsterdam, the Royal Opera in Copenhagen and the Royal Opera House, Covent Garden, London.

The mannequins in the exhibition were custom-made by **Hans Boodt Mannequins**

The MBAM creates another exhibition celebrating haute couture

With *Thierry Mugler: Couturissime*, Nathalie Bondil continues her series of major firsts in the fashion world, that led it to present *Yves Saint Laurent* (2008) and *Jean Paul Gaultier: From the Sidewalk to the Catwalk* (2011-2016), a phenomenal exhibition which has been seen by more than 2.2 million people in 12 cities around the world, and whose tour ended with *Love is Love: Wedding Bliss for all à la Jean-Paul Gaultier*, presented at the MMFA in 2017 and at Centro Cultural Kirchner (CCK) in Buenos Aires earlier this year.

Publication *Thierry Mugler: Couturissime*

The first comprehensive monograph, richly illustrated, published by The Montreal Museum of Fine Arts Publishing Department and Phaidon and edited by curator Thierry-Maxime Lorient. It provides a foray into the world of Thierry Mugler, including unpublished and little-known material. Two chapters of the book are dedicated to the creator's collaboration with German photographer Helmut Newton (1920-2004) and French photographer Guy Bourdin (1928-1991). The book also brings together images by great masters of photography, such as Richard Avedon, Lilian Bassmann, Jean-Paul Goude, Dominique Issermann, David LaChapelle, Luigi & Iango, Alix Malka, Steven Meisel, Mert & Marcus, Sarah Moon, Pierre et Gilles, Andre Rau, Paolo Roversi, Herb Ritts, Francesco Scavullo, Ellen von Unwerth and Bruce Weber, in addition to photographs by Mugler himself. Numerous sketches and unpublished documents, as well as reverse polaroid shots and other photos taken in the wings and during fashion shows are being published for the first time.

The book is designed by the Montreal-based firm Paprika, which has received national and international recognition for design excellence more than 800 times since 1991, including awards from *Applied Arts*, the Art Directors Club and the Type Directors Club of New York, the British Design & Art Direction, *Communication Arts*, Graphex, *Graphis*, How International and *I. D. Magazine*.



Title: *Thierry Mugler: Couturissime*

Edited by Thierry-Maxime Lorient.

Authors: Jeanne Beker, Marie Colmant, Matthias Harder, Jack Lang, Thierry-Maxime Lorient, Amélie Nothomb, Lou Stoppard, Stefano Tonchi and Shelly Verthime.

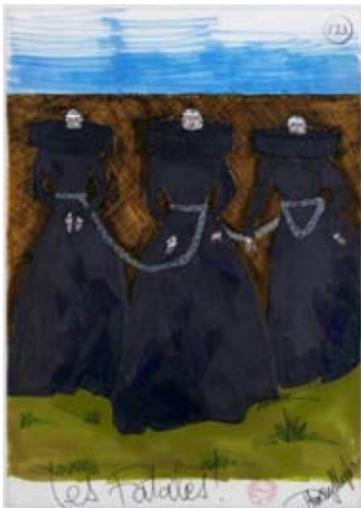
Publishers: The Montreal Museum of Fine Arts Publishing Department and Phaidon.

About 424 pages and 600 illustrations.

ISBN: 978-2-89192-418-4

MACBETH

In 1985, Thierry Mugler designed the costumes for a French production of Shakespeare's *Macbeth*, staged by Jean-Pierre Vincent. Featuring more than thirty spectacular costumes, the production had the largest budget ever allotted by the Comédie Française. Mugler designed for this tragedy costumes constructed like sculptures, giving the actors an impression of enclosure and changing their morphology with the development of new techniques and materials to reproduce the effects of burns and blood. He created more than seventy costumes, shoes and accessories, fabricated in the workshops of the Paris institution. Catherine Ferran, who played Lady Macbeth, wore a sky blue duchess satin dress entirely studded by hand with silver metal cabochons weighing 34 kilograms. These costumes, loaned by the Centre National du Costume de Scène de Moulins, France, will be brought together once more for the first time in more than thirty years for this exhibition. Video excerpts and some fifty sketches from the archives of the Comédie Française in Paris, will also be on display.



Thierry Mugler, *Les Fatales!*, sketch for the costumes of the witches in William Shakespeare's *Macbeth*, directed by Jean-Pierre Vincent. Festival d'Avignon, Cour d'Honneur of the Palais des Papes, Comédie-Française, 1985. Felt-tip pen, watercolor, pencil on paper. Paris, Comédie-Française collection. © Collection de la Comédie-Française.



Thierry Mugler, costume for Lady Macbeth in William Shakespeare's *Macbeth*, directed by Jean-Pierre Vincent; Festival d'Avignon, Cour d'Honneur of the Palais des Papes, Comédie-Française, 1985, Moulins, France. Centre national du costume de scène. © CNCS Pascal François.

Metal-studded, silk satin French farthingale gown, leg-of-mutton sleeves with tulle engageante cuffs, embossed with a painted star design, on a metal framework. Renaissance-style leather headress. Wide tulle collar on a metal framework with painted star decoration. Metal-studded pointed-toe platform shoes with high block heels.

TOO FUNKY

George Michael's (1963–2016) song and iconic video "Too Funky," released in July 1992, marked the directorial debut of French creator Thierry Mugler. The song is from *Red Hot and Dance*, a compilation album to raise money for the fight against AIDS, a cause supported by the creator, who was the first to take part in a benefit fashion show in April 1992. The video included Eva Herzigová, Linda Evangelista, Nadja Auermann, Emma Sjöberg, Estelle Hallyday, Tyra Banks, the performer Joey Arias and the actresses Julie Newmar (the original Catwoman) and Rossy de Palma wearing Mugler designs. Rather than simply filming a fashion show, Mugler wanted instead to show the contrast between the heaven onstage and the hell backstage. There are two versions of the video, one by Michael and the other by Mugler, which contains additional scenes with Justin Chambers and the Beninese actor Djimon Hounsou, discovered by Mugler.



Patrice Stable, *Linda Evangelista on the Set of George Michael's Too Funky Video Shoot*, Paris, 1992. Outfit: Thierry Mugler, *Ritz* collection, haute couture fall/winter 1992–1993. "Mermaid" long strapless sheath gown embroidered with pearly sequins, "diamond" lacing. Marabou-feather stole. © Patrice Stable / Thierry Mugler.



Patrice Stable, *Model Emma Sjöberg Wiklund on the Set of George Michael's Too Funky Video Shoot*, Paris, 1992. Outfit: Thierry Mugler: *Les Cow-boys* collection, prêt-à-porter spring/summer 1992. "Motorcycle-fairing" bustier of hand-painted Plexiglas (Jean-Jacques Urcun), padded heart on the back. Fringed leather shorts. Matching "Budweiser" garter. Photo: © Patrice Stable / Thierry Mugler.

STARDUST

Born in Strasbourg, France, Thierry Mugler became a dancer at the Ballet of the Opéra national du Rhin. Inspired by Hollywood aesthetic, Mugler is influenced by glamour and cinema which defined the dramatic narrative of his powerful woman. In 1984, Mugler became the first couturier to organize a fashion show open to the public: 6,000 fashionistas – four thousand of them buying tickets – attend the one-hour show at the Zénith in Paris, an industry first that made Mugler famous. Still being mounted by the French couturier, his most memorable fashion shows include the one with James Brown performing, and with cameos of Hitchcock actress Tippi Hedren, Patty Hearst, Sharon Stone, Diana Ross and Deee-Lite.

Mugler dressed a galaxy of stars, including David Bowie – for his performances, videos and wedding to supermodel Iman – pop divas such as Diana Ross, Lady Gaga, Diane Dufresne, Celia Cruz, Céline Dion and Liza Minnelli, and iconic pop bands Deee-Lite and Pet Shop Boys. He has also created costumes for French pop star Mylène Farmer and American pop princess Beyoncé Knowles. In addition to the costumes he designed for the staging of Shakespeare's *Macbeth* by the Comédie Française and the Festival d'Avignon, he also collaborated on the Cirque du Soleil's Las Vegas erotic circus show *Zumanity* in 2003. He also created and directed *Mugler Follies*, presented in 2013 in Paris, and a grand cabaret, *The Wyld*, at Friedrichstadt-Palast in Berlin.



Patrick Ibanez, *Diane Dufresne*, *Top Secret* album, 1987. Outfit: Thierry Mugler, *Hiver russe* collection, prêt-à-porter fall/winter 1987–1988. Pagoda-sleeved black velvet jacket embroidered with crystals and beads.



Lady Gaga, scene from the video *Telephone* (from the album *The Fame Monster*), directed by Jonas Åkerlund, 2010; film still. Outfit: Thierry Mugler, *Anniversaire des 20 ans* collection, prêt-à-porter fall/winter 1995–1996.



David LaChapelle, *London Sunday Times*, May 1998. Outfit: Thierry Mugler, *Jeu de Paume* collection, haute couture spring/summer 1998. Sequined fishnet "Angel" catsuit embroidered with Swarovski crystals. Model: Danie Alexander. Photo: © David LaChapelle.

BELLES DE JOUR

SCULPTING THE BODY

The work of Thierry Mugler is as distinctive as it is avant-garde. It has an architectural, hyper-feminized style that sublimates the curves of the femme fatale. This designer knows how to distinguish himself through constant innovation and audacious silhouettes that have marked an era and found a place in the history of fashion. His singular style, a futurist version of New Look for his femmes fatales with a touch of fantasy and fetishism, is still a powerful influence on today's generation of couturiers.

In 2010, Eric Wilson wrote in the *New York Times*: "Strict and streamlined, Mugler's garments resemble geometric shapes drawn in space, as if by a laser or a single pencil line: exclusive, incisive, graphic. To those who find the oversized shoulders startling, the designer replies that they create 'points of impact,' like a piece of choreography." Mugler launched his own haute couture line in 1992, with a fashion show at the Ritz in Paris, the same year he introduced his highly successful perfume, *Angel*, the very first "gourmand" fragrance – one that smells good enough to eat, with the introduction of ethyl maltol, an ingredient formerly used exclusively as a flavouring agent in the food industry.



Ellen von Unwerth, *Eva Herzigová Backstage at a Thierry Mugler Fashion Show, 1992*. Outfit: Thierry Mugler, *Les Cow-boys* collection, prêt-à-porter spring/summer 1992. Slit sheath with rubber lace pagoda sleeves. © Ellen von Unwerth.

HELMUT NEWTON AND MUGLER

At their first encounter on the set of his first advertising campaign in 1978, Mugler suggested to the German photographer how to capture his clothes on film. After numerous interventions by the Frenchman, Newton famously handed his camera to Mugler and told him to shoot for himself, which inspired Mugler to start shooting his own catalogues and advertising for himself, while also continuing to collaborate with Newton for more than twenty years. Mugler's images are characterized by the extraordinary and the unusual. He shot his glamorous evening dresses, worn by supermodels Iman and Jerry Hall, in extreme or remote locations, including an iceberg in Greenland and dunes in the Sahara Desert, and even perched on the Chrysler Building eagle gargoyles or atop the Paris Opera. His incorporation of monumental and vertiginous architecture and depth in natural space reveals the influences of the Alsatian cathedral's Gothic architecture and Soviet-era design in his work.



From right to left: Helmut Newton for Thierry Mugler, *Vêtue/Dévêtue*; *Vogue* (Paris), 1996. Outfit: Thierry Mugler. Short-sleeved cotton piqué jacket. Patent calfskin pumps. Hat, sunglasses. © The Helmut Newton Estate. | Helmut Newton for Thierry Mugler, *Photo Shoot in Monaco*, 1998. Outfit: Thierry Mugler, *Lingerie Revisited* collection, prêt-à porter fall/winter 1998-1999. Black wool faille tuxedo-style suit. Collarless jacket with satin facings. Straight skirt with slit. Hooded silk chiffon blouse. Gartered stockings. © The Helmut Newton Estate.

METAMORPHOSIS

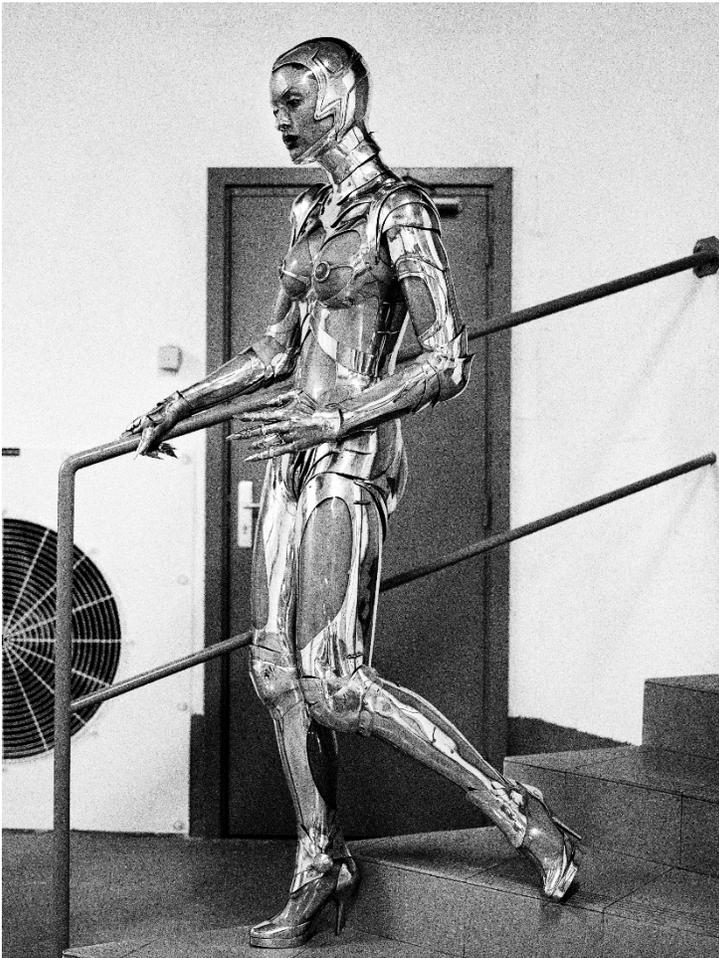
Mugler's fantastical and extravagant designs have often been inspired by nature, which inspired him to create insectoid or aquatic garments. His early ready-to-wear collections include the spring 1979 *Futuristic Spiral* collection, featuring intergalactic mermaid dresses and sequined beige bodysuits adorned with fins—famously worn by David Bowie in his 1979 “Boys Keep Swinging” video. Mugler's iconic creations include the “Chimera” gown (made in collaboration with corset-maker Mr. Pearl), a mythological beast with articulated gold body armour, and embroidered scales with crystals, rhinestones, feathers and horsehair. In 1997, his *Insects* haute couture collection was regarded as the ultimate revival of French haute couture: ant suits made of patent leather, praying mantises exuding attitude, cocoon capes worn with net hat, spider-web and reptilian dresses in painted rubber, dragonfly jackets and cartoonish butterfly dresses embroidered with multi-coloured sequins, sometimes worn with beetle masks or firefly glasses with velvet setaceous antennae.



Paolo Roversi, *Audrey Marnay, Actress and Model*. Outfit: Thierry Mugler, *Les Insectes* collection, haute couture spring/summer 1997. Long velvet sheath gown with flared train, with Maison Lemarié rooster feather decoration. Photo: © Paolo Roversi.

COUTURE ANDROIDS

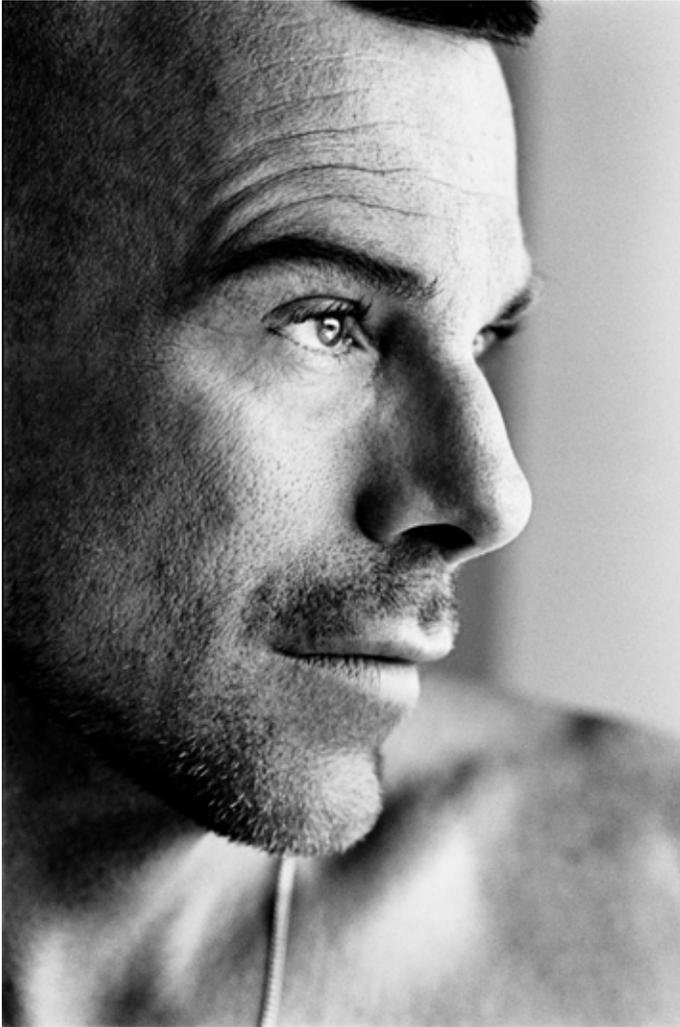
Thierry Mugler creates rare robotic creatures, extraordinary chrome bustiers and Plexiglas bodysuits. Since their creation, these unique fashion objects have been claimed by numerous artists, photographers and singers, up to and including Beyoncé and Lady Gaga. Since his childhood, Mugler, has been inspired by science fiction, superheroes, uniforms, industrial design and the futuristic automobiles of the 1950s. His iconic creation is the *Maschinenmensch* [robot-woman] presented at his 20th anniversary fashion show at the Cirque d'Hiver in 1994. This chromed bodysuit, made in collaboration with Jean-Jacques Urcun, required six months of intensive work in his ateliers. During the show, a model wore a large hat and an enormous purple duchess satin coat and a black chiffon dress tied at the waist. The model stripped on the runway to reveal a robotic body, like that of Futura in *Metropolis*, the 1925 novel by Thea von Harbou and 1927 film by Fritz Lang. Urcun is inspired by crab shells articulating the body with inserts, attached by leather and rubber, that move with the body. An internal plastic structure enhances the flexibility. With aviation body maker Jean-Pierre Delcros, Mugler later created a golden carapace set with precious stones. This technique allowed him to make molded rubber jackets with futuristic motifs for Barbarellas in leatherette and vinyl.



Helmut Newton, *Johanna*; *Vogue*, November 1995. Outfit: Thierry Mugler, *Anniversaire des 20 ans* collection, prêt-à-porter fall/winter 1995–1996. “Cyborg” bodysuit in silver metal and Plexiglas (Jean-Jacques Urcun). © The Helmut Newton Estate.

ABOUT THE ARTIST

MANFRED THIERRY MUGLER



Dominique Issermann, *Thierry Mugler*, New York, 1995; Stern, Germany, 1995.
© Dominique Issermann.

Thierry Manfred Mugler is born in Strasbourg, France.

1962

The young Mugler joins the Ballet of the Opéra national du Rhin, and tours with the company for six years as a professional dancer in classical and character roles. He immerses himself in the magical world of the stage—the music, the backstage scene, the lighting and the performers glorified by costumes and makeup—which will influence his work. He goes to the École supérieure des arts décoratifs in Strasbourg and starts making his own clothes and defining his style.

1967 After years in productions of *Swan Lake* and other ballets, he begins looking for a more creative outlet and decides to move to Paris to audition for contemporary ballet companies. His first week there, he discovers that fashion design can be an actual job, and very quickly sells his sketches to Dorothee Bis and Cacharel.

Hired by the first “hip” store in Paris, Gudule, located on Rue de Buci, he creates a new style with his first maxicoats and extremely broad-shouldered silhouettes, which meet with immediate success.

He takes his first trip to the United States and Mexico, which is followed by a sojourn in India to learn Kathakali, a type of dance-drama from the southern state of Kerala that incorporates mime and martial arts.

He becomes a freelance stylist for various ready-to-wear houses and for seven years will work in Paris, London, Milan and Barcelona, designing up to eight collections for women, men and children per season.

1969 He divides his time between London and Amsterdam. In the British capital he sells his designs to the King’s Road, Chelsea boutiques Mr Freedom and Granny Takes a Trip, the latter a mecca of hippie eccentricity whose clothes are worn by Jim Morrison, Jimi Hendrix, Lou Reed, David Bowie, John Lennon and the members of Pink Floyd.

1973 He creates the initial collection for his first label, Café de Paris. His clothes are sold in the Créateurs & Industriels concept store on Rue de Rennes in Paris conceived by the French interior designer Andrée Putman and businessman Didier Grumbach. He shows two collections that are huge hits with the press as well as buyers from major department stores such as Browns in London and Bergdorf Goodman in New York.

Along with Alain Caradeuc, who finances part of its operations, he founds the Thierry Mugler company in a small studio. The following year, he presents the first collections bearing his name in a completely white photo studio—a total production even at this early date—and creates his own label and the house of Thierry Mugler in his combined studio space and apartment.

Establishing a return to body-conscious, defined shapes during a time when outlandish, unstructured looks reign in the fashion firmament, he designs a highly stylized and flattering silhouette. He declares: “Dance taught me a lot about body language, the importance of shoulders, how to hold the head, walk, and place your legs; these sensations helped me create an essential fashion style that is both functional and refined. Fashion is like a daily personal ‘performance.’”

1976 The German photographer Helmut Newton is hired to photograph the first Thierry Mugler advertising campaign. Irritated by the designer’s constant suggestions, Newton suddenly hands over his camera and tells him to shoot the campaign himself, which Mugler does.

On the advice of Pierre Bergé, Didier Grumbach takes an interest in Mugler: while also producing Valentino, Saint Laurent, Lanvin and Chanel prêt-à-porter, beginning in 1978—and for twenty subsequent years—he is a partner in, and president of, the Thierry Mugler label. Grumbach will propose Michel Douard become chief executive the same year. Added to these new investors will be a prestigious Italian knitwear manufacturer, Ginocchietti, which will enable the Mugler house to grow, as well as to fit out offices and studios, and therefore to develop the concept of the fully produced fashion show spectacular.

1978 Mugler sets out on his first advertising campaign as a photographer. His search for the ideal setting in which to place his dramatis personae leads him to extraordinary spots around the world, including the Sahara, China, Japan, Greenland, Russia, Africa, the Middle East, and North and South America. Fascinated by the boundlessness of natural and human architecture, and by the graphic character of nature, his photographer's eye manifests a highly personal point of view, a resolutely poetic and vivid take on life and the urban world. "For me," he says, "a photograph is not reality. It's an art that captures the feeling of reality and that can be reworked as many times as need be to achieve perfection. I am rarely satisfied."

Mugler opens his first boutique at 10 Place des Victoires in Paris. In his first collections "from space," followed by those with his Amazons and "insect women," Mugler shows a strong, triumphant, sensuous woman with swagger. He creates an anatomically structured cut of an impeccably sophisticated and sexy style, and launches the unisex look. The splendor of the "new woman" is soon echoed by the clean look and resolutely modern style of the "Mugler man," with its simple, precise and structured cut and broad-shouldered shape, slim and pure—a new classic. From 1983 to 1986, over fifty stores and in-store boutiques will be opened worldwide, from Geneva to New York to Tokyo.

He designs the uniforms for the waiters of the legendarily hip Le Palace discotheque, the mecca of Parisian nightlife from 1978 to 1981.

His first fashion show to be presented abroad takes place in Tokyo.

1979 David Bowie appears on the television program *Saturday Night Live* along with performer Joey Arias and singer Klaus Nomi, who are both wearing dresses by Mugler. The same year, Bowie dons a Mugler-designed, mermaid-style sequined gown for his "Boys Keep Swinging" video. Throughout his career, the singer will wear Mugler's creations on stage, in his videos and for his public appearances, on the red carpet and elsewhere, including at his marriage to Somali model Iman in 1992.

1982 In parallel with his career as a designer, he enrolls in the Cours Florent drama school, which he will attend for four years and where he will also mount his first productions. There he meets Quebec-born French singer Mylène Farmer, with whom he will collaborate over the years on her videos and concerts.

1984 He celebrates the tenth anniversary of his fashion house by organizing a show for his fall/winter collection, which he opens to the public at the inauguration of the Zénith in Paris. More than six thousand people—four thousand of them buying their tickets—attend this first "fashion show of operatic proportions," which presents 350 different outfits.

1985 He designs the costumes for the musical *Émilie Jolie*, which has a five-year run, and also creates an opera, *Nuits d'été* [*Summer Nights*], presented at the Festival d'Uzès in France. In addition, for twelve years he designs the costumes for the French actress and comedian Sylvie Joly's shows.

He designs the costumes for a staging of Shakespeare's *Macbeth* by the celebrated Comédie-Française. The production is given the biggest budget ever provided by the Comédie-Française since its founding by Louis XIV. It opens France's famous Festival d'Avignon in the summer at the Cour d'Honneur of the Palais des Papes, and is then presented at the Parisian institution's theater the following fall and winter.

In April, the French Minister of Culture, Jack Lang, sparks a scandal by appearing at a sitting of the National Assembly, where wearing a tie is mandatory, in a Mugler-designed black suit with a Mao collar. This causes great astonishment and hilarity among the deputies, and his suit is variously described by some journalists as “eccentric,” or being a look for “a vaguely Islamic clergyman.” The incident even makes the national headlines.

1987 He directs *L'Antimentale* [*The Unsentimental One*], a short film featuring his muse Dauphine de Jerphanion and the boxer Stéphane Ferrara; music is by Gabriel Yared.

1988 Publication of the book *Thierry Mugler: Photographer*.

1989 He designs the costumes for Mylène Farmer's first major tour, *Tour 89*.

In Moscow, he presides over the first national supermodel contest—Iman acts as the mistress of ceremonies—and puts on a fashion show with Russian models only.

1990 Mugler directs four short films for Canal+ with four actresses: Juliette Binoche (*The Trial of Joan of Arc*), Isabelle Huppert (*The Human Voice*), Viktor Lazlo (*Put the Blame on Me*) and Dauphine de Jerphanion (*Marie-Antoinette at the Temple*). He also directs his first television advertisement for Gauloises cigarettes, *Gauloises Aventures*.

Thierry Mugler and the cosmetics company Clarins Group join forces to create Thierry Mugler Parfums.

1991 He presents two spectacular fashion shows in Tokyo.

1992 He shows his first haute couture collection at the Ritz in Paris.

He scripts and directs pop star George Michael's video “Too Funky.” In this satire of the fashion world, Mugler presents his vision of “heaven” (the catwalk) and “hell” (backstage). Featuring in it are celebrities, actors and actresses, performers and supermodels, among them Nadja Auermann, Tyra Banks, Linda Evangelista, Eva Herzigová, Estelle Hallyday, Rossy de Palma, Djimon Hounsou, Bob Paris, Julie Newmar, Joey Arias and Rod Jackson. As a result of a conflict during its shooting, two versions of the video will be produced, one by the French couturier and the other by the British singer.

He presents a fashion show in Los Angeles for APLA (AIDS Project Los Angeles). Many musical, fashion and entertainment icons take part in it: Lady Miss Kier from the group Deee-Lite and Celia Cruz sing, Lypsinka puts on a show, and Jeff Stryker, Daryl Hannah, Ivana Trump, Michelle Phillips, Debi Mazar, Brigitte Nielsen, Talisa Soto, Diane Brill, Traci Lords, Linda Hamilton and Sharon Stone, among others, walk the runway. The designer, as is his wont, is behind everything, from the music and staging to the choreography and lighting.

The fragrance Angel is launched in the fall. In just a few years, Angel ranks among the world's ten best-selling perfumes and achieves the top spot in France, a feat unmatched to date. This first fragrance is created by Grasse perfumer Olivier Cresp according to Mugler's guidelines. The designer wants “a scent that makes you want to eat up the person wearing it,” with notes evoking the emotions surrounding things such as childhood, food, chocolate and cotton candy that are familiar to everyone. Following over six hundred trials, to an initial formula composed mainly of vanilla and patchouli Cresp adds ethyl maltol (also known as

veltol). Developed in 1969 by the laboratories of the Swiss company Firmenich, that compound produces scents reminiscent of candied fruit, sugared almonds and caramel. Used until then in the food industry as a flavoring, ethyl maltol makes its debut in perfumery with Angel, creating a whole new category of what are called “gourmand” fragrances.

1993 He becomes the first and only French designer to be the proprietor of his own, state-of-the-art manufacturing facilities—one of them a 2,300-square-meter (24,750-square-foot) plant in Angers, France—where his high-end prêt-à-porter, which he himself dubs “industrialized couture,” is made with a remarkable precision that extends to every aspect of garment construction, including inside finishing.

He organizes a benefit fashion show for amfAR at Saks Fifth Avenue in New York starring Diana Ross as a model.

He presents a fashion show in Vienna for the first Life Ball.

1994 He appears in the film *Ready to Wear* by Robert Altman, who allowed Mugler to write the scene in which he plays himself.

1995 He pulls out all the stops with the presentation of a spectacular fashion show at Paris’s Cirque d’Hiver celebrating the label’s twentieth anniversary. James Brown performs during the finale, while the greatest supermodels of every era, from Carmen Dell’Orefice and Jerry Hall to Kate Moss and Claudia Schiffer, as well as legendary American actress and Hitchcock muse Tippi Hedren and heiress Patty Hearst, walk the runway.

He comes up with the concept for the opening number of the first VH1 Fashion Awards.

1996 Launch of A*Men, the first Mugler fragrance for men.

1997 He becomes an invited member of Paris’s Chambre syndicale de la haute couture. For the haute couture spring/summer season, he broadcasts the show for his *Les Insectes* collection live to New York for his American clients. Along with regulars Saint Laurent, Valentino, Versace and Chanel, the new guard made up of Thierry Mugler, Jean Paul Gaultier, John Galliano at Christian Dior and Alexander McQueen at Givenchy marks an historic week. In all, 850 journalists and 320 photographers from 40 countries travel to France, putting the City of Light back at the forefront of the fashion industry.

The Clarins Group acquires the majority share in the house of Thierry Mugler.

1998 He settles in New York.

2000 He produces for the fortieth anniversary of *Playboy* a series of photographs that make him a leading artist of the concept of “sex couture.”

2002 He leaves his own couture house and withdraws from the fashion world to devote himself to directing and producing projects.

From now on his name is Manfred Thierry Mugler.

2003 He forms part of the creative team for *Zumanity*, the first and only Cirque du Soleil show for adults only. He also designs its costumes, in collaboration with Stefano Canulli, among

others, and directs the final “Extravaganza” scene. The show is still playing at the New York New York hotel and casino in Las Vegas.

- 2005** Launch of the fragrance Alien.
- 2008** He designs the stage costumes for the American pop singer Beyoncé’s *I Am...* world tour. He also directs several of the numbers in the show and plays a part in its choreography and artistic direction, as well as in the shooting of the concert videos.
- Launch of the Thierry Mugler Beauté line.
- 2009** He contributes to developing the show *Arias With a Twist*, presented in New York, and creates the costumes for it.
- 2013** He creates and stages the *Mugler Follies*—a new kind of revue that will be presented for close to two years at Le Comédia theater in Paris—for which he also designs the costumes and writes most of the songs.
- 2014** He develops and stages a new show, called *The Wyld*, at Berlin’s Friedrichstadt-Palast, which will run until 2016. It has the biggest budget of any production at the theater since it opened in 1919 and, with 500 performances and 800,000 spectators, at that time will be its biggest hit to date.
- He settles in Berlin.
- 2019** The exhibition *Thierry Mugler: So Couture* is developed, produced and circulated by the Montreal Museum of Fine Arts.

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