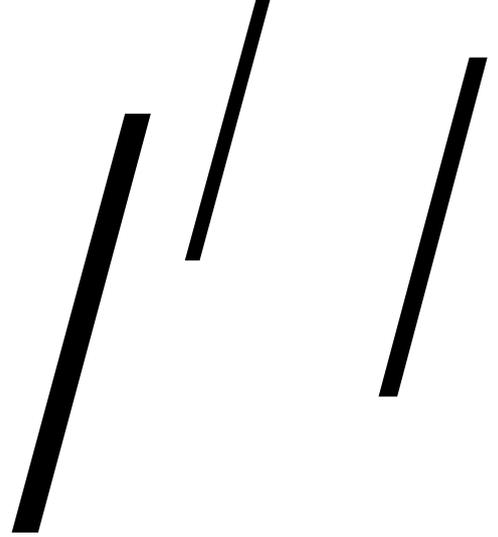


BUNDESKUNSTHALLE



KARL LAGERFELD. MODEMETHODE

28 March to 13 September 2015

Media Conference: 25 March 2015, 11 a.m.

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Exhibition Dates

Duration	28 March to 13 September 2015
Director	Rein Wolfs
Managing Director	Dr. Bernhard Spies
Curators	Lady Amanda Harlech Rein Wolfs
Exhibition Manager	Angelica Francke
Creative Consultant to Lady Amanda Harlech	Chris Sutton
Exhibition Design	Gerhard Steidl
Exhibition Coordinator	Monte Packham
Coat Production	Deborah Milner
Décor Chloé area	Stefan Lubrina
Paper art haute couture area	WANDA Barcelona
Mannequins	Bodytheque Carmen Lucini
Wigs	Sam McKnight
Sound Installation	Michel Gaubert
Rome Film	Chris Sutton and Jasset Harlech
Head of Corporate Communications / Press Officer	Sven Bergmann
Catalogue Magazine	€ 8
Opening Hours	Tuesday and Wednesday: 10 a.m. to 9 p.m. Thursday to Sunday: 10 a.m. to 7 p.m. Public Holidays: 10 a.m. to 7 p.m. Closed on Mondays

Admission

standard / reduced / family ticket € 10 / € 6.50 / € 16
Ladies special (Admission & Prosecco) € 12
Happy Hour-Ticket € 6
Tuesday and Wednesday: 7 to 9 p.m.
Thursday to Sunday: 5 to 7 p.m.
(for individuals only)

Advance Ticket Sales

standard / reduced / family ticket € 11.90 / € 7.90 / € 19.90
Ladies special (Admission & Prosecco) € 14.50
inclusive public transport ticket (VRS)
on www.bonnticket.de
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Public Transport Underground lines 16, 63, 66 and bus
lines 610, 611 and 630 to Heussallee /
Museumsmeile.

Parking There is a car and coach park on Emil-
Nolde-Straße behind the Art and
Exhibition Hall.
Navigation: Emil-Nolde-Straße 11,
53113 Bonn
[www.apcoa.de/en/parking-
in/bonn/museumsmeile.html](http://www.apcoa.de/en/parking-in/bonn/museumsmeile.html)

Press Information (German / English) www.bundeskunsthalle.de
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Information on the Exhibition

Karl Lagerfeld is one of the world's most renowned fashion designers and widely celebrated as an icon of the zeitgeist. With 126 looks and many accessories *Karl Lagerfeld. Modemethode* (Fashion Method) at the Art and Exhibition Hall of the Federal Republic of Germany provides the first comprehensive overview of the fashion cosmos created by this exceptional designer, thus recounting an important chapter of twentieth and twenty-first century fashion history.

“Karl Lagerfeld has been defining the fashion world for over 60 years, and yet his topicality is unparalleled. While his designs are distinctive and singular, they also convey the spirit of the times and express a clear style tuned to the fashion houses and collections in question”, says Rein Wolfs, curator of the exhibition.

Karl Lagerfeld is known for his ability to imbue classic forms with a contemporary image and to enliven fashion with new impulses. With unconventional designs he continuously renewed fashion classics such as the Chanel suit and also seems to subject himself to endless reinventions. Early on, Karl Lagerfeld very consciously dedicated himself not only to haute couture but also to younger prêt-à-porter. In the early 1960s, he recognised the true future of fashion in this more wearable approach:

For over 60 years now he has been producing creations that show a feel for the mood and trends of the times in question. Since the beginning of his career, Lagerfeld has worked for the most renowned fashion houses. The exhibition *Karl Lagerfeld. Modemethode* shines a light on his most important fields of work, starting with the coat for which he received the International Woolmark Prize in 1954 and which led to his first employment with Balmain. From that moment on, the fashion world never let him go: in 1958 he moved on to become the art director at Jean Patou, from 1963 onwards he played a leading role at Chloé where his prêt-à-porter collections were regarded as sensations, especially during the 1970s. Twenty dresses created between 1966 and 1996 are on display in the exhibition and illustrate his refinement of the airy, often romanticizing and overly patterned Chloé style.

In 1965 Karl Lagerfeld started designing for the fashion house Fendi and is still in charge of their prêt-à-porter collections. Thirty Fendi looks and many accessories from 1970-2015 convey the typically Roman, often casual elegance associated with the Italian label for which Lagerfeld has been responsible as head designer for 50 years. By the 1970s, Karl Lagerfeld had long since become a household name, his creations were discussed in *Vogue* and he was regarded as a key protagonist in the fashion business. At this point the designer also started to explore very individual paths. He founded the brand 'Karl Lagerfeld' and consequently had great success with ready-to-wear clothing for women. Fourteen dresses and suits produced under the Karl Lagerfeld label from 1986-2011 exemplify the 'street-worthy' side of this designer who also created young and wearable ready-made fashion for other brands such as H&M and Diesel.



Today the iconic French label Chanel makes up the lion share of his work. In 1983 he became the creative director of the fashion house and soon acquired the reputation as Gabrielle 'Coco' Chanel's only legitimate successor. At just the right time Lagerfeld had been employed to take on the difficult legacy of keeping the esprit of her style alive, while simultaneously giving the brand a complete makeover. The typical Chanel chic, the elegance of a seemingly simple design, merged with the zeitgeist and Karl Lagerfeld's unmistakable thumbprint. Sixty-three looks created for the fashion house between 1983 and 2015 reflect the immense oeuvre that Lagerfeld produces with up to eight Chanel collections a year. They are supplemented by a large array of accessories, bags, shoes, and also buttons which were all developed by the designer himself. Due to the quality of craftsmanship these pieces are in themselves unique.

As far as the processing and production of his fashion is concerned, Karl Lagerfeld can be described as both a perfectionist and a traditionalist. He sets great store by craftsmanship and has very high quality standards regarding the manufacturing process. Every detail reflected in the materiality and production of a dress is the result of meticulous consideration. Coincidences are sought in vain as his production sites of choice are highly specialised. Some of these traditional handicraft businesses such as hatters, shoemakers, goldsmiths, specialists for embroidery or feather and flower ornaments work exclusively for Karl Lagerfeld.

In the exhibition his affinity for materiality is reflected in a group of dresses that could be described as the 'Evolution of Tweed' and demonstrate the designer's handling of the traditional Chanel suit fabric: Lagerfeld frees the material of its heaviness by imprinting, embroidering, and interweaving it with other fabrics. The show also provides examples of his eagerness to experiment, such as the neoprene wedding dress from the haute couture autumn-winter collection 2014/2015.

Lagerfeld's 'fashion method' is most impressively conveyed in his work for Chanel. His guiding principle is the comprehensive approach: from the first sketches to the finished piece of clothing, from the accessories to the construction of the set and the music accompanying the fashion show, to the photos and the graphic design for press, advertising, and catalogue, and to the shop window decoration every detail comes from the mind and hand of the designer himself. Everything results from one seamless process, everything is tuned to the Lagerfeld principle, and hence, also this exhibition follows his 'fashion method'. An elaborate set inspired by street aesthetics defines the overall design. As in fashion, haute couture is also the highlight of this show. This is the point where the street look gives way to a brilliant arch structure consisting of thousands of tiny paper blossoms which stretches across a room dedicated to exclusive and unique handmade pieces.

The selection of the 126 looks and many accessories was only possible with the help of a renowned expert. Lady Amanda Harlech, Lagerfeld's creative consultant



of many years applied herself to this task and curated the exhibition together with Rein Wolfs, the Art and Exhibition Hall's director.

The exhibits come from the archives of the fashion houses Chanel, Fendi, Chloé, and Karl Lagerfeld, and also the New York Metropolitan Museum.

62 looks by Chanel

30 looks by Fendi

20 looks by Chloé

13 looks by Karl Lagerfeld



Additional Information

FENDI

In 1965 Karl Lagerfeld was employed by the five Fendi sisters as head designer of the prêt-à-porter collection of the Roman fashion house Fendi, which is famous for its furs. Thanks to Karl Lagerfeld's interest in the texture of the raw material, furs that up until the 60s had still been heavy and stiff became light and flexible. Moreover, he took the same playful approach to fur as to fabric: he dyed it, cut it apart, and sewed it back together again. Under his touch the former status symbol became modern and wearable, and not only stylish but also enjoyable. Karl Lagerfeld called his fur models 'fun furs'. For Fendi Karl Lagerfeld also developed the logo with the mirrored double F. As with Chanel, Lagerfeld photographed the collections he designed for Fendi himself.

CHLOÉ

Karl Lagerfeld worked for the Paris fashion house Chloé for two periods, from 1964 to 1984, and from 1992 to 1997. The models he designed gave shape to both Chloé's identity and to Lagerfeld's infallible feel for the zeitgeist: fleeting, flowing, light as a feather, an expression of the freedom and imagination of a generation. In the late 1960s and 1970s that were defined by student protests, sexual liberation, and feminism, Karl Lagerfeld's collections reflected the changing awareness of the times. Sometimes dreamlike and escapist, sometimes sensuous and frilly, his designs express a lot of empathy for the mood of a generation. The flamboyant patterns, which he consciously contrasted with the simple crêpe de chine forms, were often inspired by art. In 1970 Karl Lagerfeld's hand-painted dresses reached cult status, and in 1972 his Art Déco inspired collection was celebrated.

KARL LAGERFELD

In 1984 Karl Lagerfeld founded his own label: Karl Lagerfeld. To this day, he designs the collections himself, thus providing affordable ready-to-wear fashions of his own invention. The style of the fashion house is defined by the clear contours that are also reflected in his personal dress style. Simple elegance and androgynous cuts govern his designs, striking patterns are a rarity, and the materials of choice are mostly either entirely black or white. Often both the waistline and the shoulders are sharply accentuated. These designs show Karl Lagerfeld's passion for interacting contrasts: men's blazers are combined with miniskirts, thus opposing both feminine and masculine stereotypes.

CHANEL

Karl Lagerfeld's first haut couture collection as the new head designer at the Chanel fashion house was presented in January 1983. To this day, he has been able to successfully maintain the famous Gabrielle 'Coco' Chanel's legacy by linking the spirit of Chanel to the present and the future. He re-contextualised



characteristic Chanel elements such as the camellia or the pearl jewellery and brought the classic Chanel suit up to date without depriving it of its exemplary elegance. His feel for materiality is exemplified in his handling of traditional tweed: interwoven with ribbons, imprinted, embroidered and sometimes frayed it loses its heaviness and gains playful lightness.

As a confident statement Lagerfeld transferred the iconic Chanel logo from the linings of the dresses onto his bags, belts, buttons, and other accessories. Besides the traditional Chanel fabrics jersey and tweed, his looks also incorporate experiments with materials such as leather, latex, or neoprene. Also with regard to colour Lagerfeld was able to bridge the gap between tradition and innovation: although the predominant Chanel colours white, beige, black, and navy blue continue to play a central role, they are sometimes deliberately contrasted with other shades.

Catalogue Magazine



Pages: 164 pages
Editor: Condé Nast Verlag GmbH in cooperation with Steidl Verlag
Price: € 8 (in German language)



Current and Upcoming Exhibitions

IL DIVINO

Homage to Michelangelo

Raphael · Caravaggio · Rubens · Rodin · Cézanne · Struth

until 25 May 2015

Often referred to as *Il Divino* by his contemporaries, Michelangelo was a legend in his own lifetime. To this day, his work is admired, imitated and reinterpreted by artists all over the world. The enduring influence of his oeuvre over the past 500 years is primarily due to his masterful depiction of the human body.

Michelangelo created a repertoire of expressive poses that remains a benchmark of art history.

The exhibition explores the enormous influence Michelangelo had and continues to have on European artists from the Renaissance to the present. At the heart of the presentation are not the works by Michelangelo himself but paintings and sculptures by important artists, among them Rubens, Caravaggio, Raphael, Delacroix, Rodin, Cézanne, Giambologna, Mapplethorpe and Struth, who entered in a creative dialogue with the great Florentine artist's work. Ranging from emulation and homage to conceptual engagement and critical refutation, many of the interpretations of Michelangelo's art respond to his celebrated masterpieces – the sculpture of David in Florence or the ceiling frescoes in the Vatican – which are presented in the exhibition in the form of plaster casts, copies and photographs.

Sculptures, paintings, prints and drawings by some of the leading artists of the past 500 years, right up to the present day, bear witness to Michelangelo's undiminished relevance.

PETRIT HALILAJ

She, fully turning around, became terrestrial

until 18 October 2015

Petrit Halilaj (b. 1986) is an artist whose work is concerned with tracing history and biography. The artist quotes images from his personal recollections and draws on them in his work, translating them into the changed reality of the present day and, with it, into a new context and a new 'guise' – which often involves considerable magnification. Halilaj pursues this investigation of the past not just on his own behalf. In many of his installations he reviews and dramatises his own biography that has been profoundly marked by the Kosovo War (1998–1999), turning it into an universal example for the quest for identity, for keeping memory alive and for a closer examination of the idea of home – especially in the ever-recurring story of its loss. To visualise this sustained engagement, the artist tends to use simple materials such as earth, straw, wood, concrete, stones or the rubble of his destroyed family home, but he also incorporates archival material he has managed to find, for example records from the destroyed Museum of Natural History in Kosovo. His installations are carefully conceived, precise narratives that touch the viewer without being nostalgic or mawkishly sentimental.



22ND FEDERAL COMPETITION

Art students display their works

17 April to 17 May 2015

Every two years the twenty-four art academies in Germany take part in the federal competition *Art Students Display Their Works*. Each institution nominates two of their most promising students for a chance to win the much coveted cash prizes. The competition aims to foster and promote young artists, to give them an opportunity to show their work outside the academy circuit and to prove themselves in the real world of the art trade. For many of the contestants the exhibition at the Art and Exhibition Hall is the first time their work is seen in a museum context and judged by professional art critics. The exhibition provides a representative survey of art education in Germany and offers a uniquely comprehensive insight into the positions staked out by the up-and-coming generation of young artists. The competition is sponsored by the Federal Ministry for Education and Research and organised by the German National Association for Student Affairs.

TROUBLE IN PARADISE

on the roof of the Art and Exhibition Hall

24 April to 11 October 2015

For the summer of 2015 the Art and Exhibition Hall is once again planning a roof garden exhibition: 14 contemporary artists investigate the subjects of 'garden' and 'nature' and explore the dichotomy between nature and art as well as that between naturalness and artificiality. The garden symbolises the cultivation and control of nature, the taming of rank growth and the urban longing for a neatly landscaped idyll. Since the twentieth century green spaces have been a central element of modern town planning – be that in the form of botanic gardens, public parks and recreation areas of various sizes or as private gardens. The project transforms the roof of the Art and Exhibition Hall into a heterogeneous landscape that combines artist-designed site specific (garden) spaces with extant works. The space these works occupy is as important as the space that surrounds them. The exhibition explores fundamental themes such as public and private space, landscape and boundaries, spatial appropriation as well as the concepts of Arcadia, hortus conclusus, idyll and pleasure garden, but it also looks at the obvious or more subtle irritation, destruction, alienation, transformation, recontextualisation and modification of nature/surroundings/ environments through the elementary forces of nature, war or changing personal or social concerns.

Artists: Michael Beutler, Vajiko Chachkhiani, Thea Djordjadze, Petrit Halilaj, Maria Loboda, Christian-Philipp Müller, Olaf Nicolai, Tobias Rehberger, Natascha Sadr Haghghian, Michael Sailstorfer, Tino Sehgal, Rirkrit Tiravanija, Alvaro Urbano, Ina Weber



HANNE DARBOVEN

Zeitgeschichten

11 September 2015 to 17 January 2016

A keen observer of the political events of her time and attuned to the history and development of our culture and society, Hanne Darboven (1941–2009) created a substantial body of works that can be read as comments on current events, but also as an homage to great poets, philosophers, scientists, politicians and artists. The correlation of art and politics and the combination of different disciplines – literature, fine arts, film and music – delineate the thematic range of her work which embraces remembrance and the chronicling of contemporary history. Her serial works continue to set a high aesthetic standard. Presented in Bonn and Munich, the retrospective sheds light on the astonishing breadth of the artist's distinctive serial works and objects. Material from Hanna Darboven's spacious studio-cum-residence, which resembled an encyclopaedic archive of things and artefacts, illustrates the artist's complex creative practice and intellectual world. A cooperation of the Art and Exhibition Hall of the Federal Republic of Germany, Bonn, and the Haus der Kunst, Munich with the Hanne Darboven Foundation, Hamburg.

Subject to change!

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