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CRISTÓBAL **BALENCIAGA** MUSEOA

# Transmissions

Heritage and New Creation

# Transmissions

## Heritage and New Creation

EXHIBITION. 14/06/2018 — 02/09/2018

«We wanted to open the legacy of Cristóbal Balenciaga to new creation from the angle of a subject which defines the work of the master of haute couture: revolution of the silhouette.»

MIREN VIVES, Cristóbal Balenciaga Museum director

The contemporary nature of Cristóbal Balenciaga's legacy continues to inspire today's creators, and the Museum has the important mission to convey knowledge of his work, his technique and his values to the new generations.

The *Transmissions* education and creation project has united professors and students from 6 of the most prestigious international fashion design schools: Central Saint Martins (UAL, London, England), The Royal Danish Academy of Fine Arts (Copenhagen, Denmark), Iceland Academy of the Arts (Reykjavik, Iceland), Shenkar College of Engineering, Design and Art (Ramat Gan, Israel), Seika Kyoto University (Kyoto, Japan) and Parsons The New School of Design (New York, USA), around an experience of immersion in the philosophy, technique and biographical context of Cristóbal Balenciaga.

After their visit to the centre, direct access to certain pieces in its archive and the study of diverse digital resources, the 150 participating students set about developing their own research and creation project to achieve their personal interpretation of Balenciaga's work.

The results of the process can now be seen in a collective exhibition, from 14th June to 2nd September, displaying a selection of 26 creative proposals from among all those submitted by the students who participated in the project.



Emil Bang Hoffmann.  
Royal Danish Academy of Fine Arts.



# The project

«As a fashion designer and educator, I believe in the need for and the duty to change the fashion systems through education, placing emphasis on Balenciaga's revolutionary shapes and on the traditional trades which are disappearing today, and encouraging young designers to reintroduce these techniques to their work. The project has developed new fashion practices aimed at changing the way students think, taking them out of the classroom and into the museum archives to instil the values of Balenciaga's exquisite craft skills and innovative design. The new design focus acquired by the students will influence their future decisions thanks to the transmission of Balenciaga's knowledge.»

ELISA PALOMINO, BA Fashion Print Course Leader at Central Saint Martins and project Education Advisor



The project, promoted by the Museum since 2016, has naturally taken up its place in the curriculum of the participating schools, turning the Museum into a space of reference for the new generations of designers who, thanks to the initiative, have been able to take a first-hand look at the couturier's place of origin, environment and work.

The participating students travelled to Getaria with their professors to discover the legacy of Cristóbal Balenciaga by directly studying the creator's work at his Museum, and accessing the archive of his collections to analyse a selection of representative pieces reflecting his technique and creative capacity.

Over a period of two months at their respective schools, the participants subsequently set about their own process of research and creation as an individual project, the results of which now take the shape of an outfit inspired in the knowledge acquired. The works resulting from the process were assessed by their professors and the project heads, who made a selection of the 26 creations now on display at the Museum.

Conner Ives.  
Central Saint Martins – UAL.



Norea Persdotter Wallstörn.  
Iceland University of the Arts.



# The exhibition



Ofri Mazza.  
Shenkar,  
Engineering,  
Design, Art.

*«Through working on the project, inspired by Cristobal Balenciaga's constructive design, his way of expressing fit, volume, and atmosphere, I learned the distance between body and cloth as well as the beauty of volume made constructively. I had a very fruitful experience which I can make excellent use in my future works.»*

FUKUTA KAWAGUCHI, student

The exhibition depicts the dialogue between the legacy conserved at the museum, the readings of the teachers involved in these transmissions, and the personal work and talent of a new generation of creators.

As far as subject is concerned, the project turns the focus on an aspect which unquestionably constitutes one of Cristóbal Balenciaga's main contributions to the history of fashion: the introduction of new silhouettes, composed of fabric, air and the body, with which women could identify.

The same year Christian Dior captivated the world with what went by the name of the New Look, a revival of 19<sup>th</sup> century romantic silhouettes, Balenciaga set out on a different road, opting for fluid lines, curved backs and volumes which defied the conventions of the moment. The tonneau line of 1947, the semi-fit of 1951, the balloon skirt of 1953, the tunic of 1955, the sack dress and the baby-doll of 1957 soon became landmarks in the history of western fashion.



The students' creations are divided into four themed groups referring to the subject at hand – revolution of the silhouette – and to the different aspects explored by Cristóbal Balenciaga during his career. The foundation of his work on tailoring, innovation with respect to the use of new materials, and his capacity to introduce new silhouettes and, therefore, new readings of the female body.

## Reinterpreting tailoring

Tailoring is innate to Cristóbal Balenciaga, to the way he understands and creates fashion. Starting from the analysis of his technique, new formulas can be conceived, adapted to today's lifestyles.

## Exploring prints and materials

Cristóbal Balenciaga is distinguished for his profound knowledge of fabrics and the ability to coax the best qualities from them, in a process of constant exploration where he introduces the technical and creative innovations of his trusted suppliers. The capacity to work with new materials and the artistic use of prints is the focus of the proposals in this section.

## Experimenting with shapes

Cristóbal Balenciaga's enormous contributions to the history of fashion are related to his capacity for introducing new silhouettes and, by extension, new ways of understanding the female body. It is this play on decontextualized body forms which constitutes the core of the transmissions project.

## Extreme silhouettes

Cristóbal Balenciaga went about the revolution in silence – said Hubert de Givenchy – and it is thanks to always maintaining consistency in his lines that he was able to develop them year after year until taking them to the extreme.

Maya Hacohen.  
Shenkar, Engineering, Design, Art.

Jin Xie.  
Central Saint Martins – UAL.

Nitsan Biran.  
Shenkar, Engineering, Design, Art.



## Participating schools

This project has united professors and students from fashion design schools of different origins and recognised international prestige. Furthermore, the Bilbao International Art and Fashion platform (Bilbao, Spain), through its training programme for new creators, has participated in the project with the addition of 12 Basque designers.

CENTRAL SAINT MARTINS - UAL

[www.arts.ac.uk/csm](http://www.arts.ac.uk/csm)

THE ROYAL DANISH ACADEMY OF FINE ARTS

[www.kadk.dk](http://www.kadk.dk)

SHENKAR - ENGINEERING. DESIGN. ART

[www.shenkar.ac.il](http://www.shenkar.ac.il)

PARSONS THE NEW SCHOOL

[www.newschool.edu/parsons](http://www.newschool.edu/parsons)

ICELAND UNIVERSITY OF THE ARTS

[www.lhi.is](http://www.lhi.is)

KYOTO SEIKA UNIVERSITY

[www.kyoto-seika.ac.jp](http://www.kyoto-seika.ac.jp)

BILBAO INTERNATIONAL ART AND FASHION

[www.biaaf.com](http://www.biaaf.com)



# The Cristóbal Balenciaga Museum



Exterior view of the Cristóbal Balenciaga Museum in Getaria.  
© Cristóbal Balenciaga Museoa.

The Cristóbal Balenciaga Museum, opened on 7 June 2011, is located in the town where the couturier was born, in commemoration of those early years of his professional training and maturing in order to understand his contributions to the world of fashion.

With the aim of explaining Balenciaga's life and work, his relevance in the history of fashion and design, and the contemporaneity of his legacy, the Museum houses a unique collection. Its large size – almost 3,000 pieces which continue to rise in number thanks to loans and donations – and its wide-ranging formal and chronical extension – including, for example, the earliest existing models by the couturier – make this one of the most complete, consistent and interesting of its kind.

Another of the collection's exceptional values lies in the origin of the pieces. It goes without saying that Balenciaga's major international clients were outstanding social figures in the central decades of the 20th century: Mona Von Bismarck, Bunny Mellon, Patricia López Wilshaw, Barbara Hutton, Princess de Réthy, Grace Kelly and Madame Bricard all wore some of the models now featuring in the Archives.

## More information

### ZURIÑE ABASOLO IZARRA

zurine.abasolo@fbalenciaga.com

T 943 004 777

M 647 410 775

### MUSEUM OPENING HOURS

JUNE, SEPTEMBER AND OCTOBER

Tuesday – Sunday, 10:00 – 19:00h

JULY AND AUGUST

Monday – Sunday, 10:00 – 19:00h

NOVEMBER – JANUARY

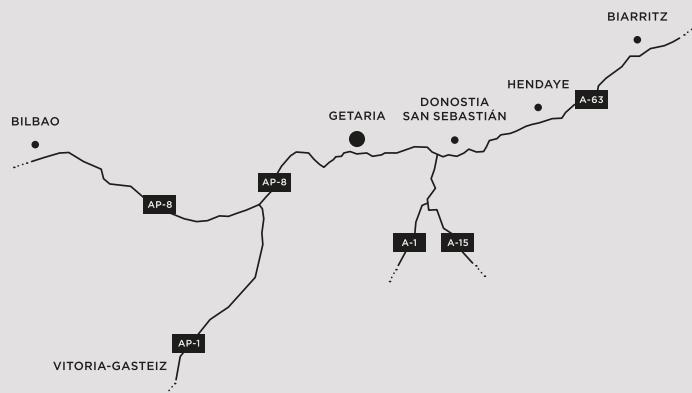
Tuesday – Sunday, 10:00 – 15:00h

[www.cristobalbalenciagamuseoa.com/transmissions](http://www.cristobalbalenciagamuseoa.com/transmissions)

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## CRISTÓBAL **BALENCIAGA** MUSEOA

Aldamar Parkea 6  
20808 Getaria - Gipuzkoa - España  
T 943 008 840  
[info@crislobalbalenciagamuseoa.com](mailto:info@crislobalbalenciagamuseoa.com)  
[www.crislobalbalenciagamuseoa.com](http://www.crislobalbalenciagamuseoa.com)



Biarritz — 71km  
Bilbao — 81km  
Donostia/ San Sebastián — 25km  
Iruña-Pamplona — 97km  
Vitoria-Gasteiz — 83km

GPS  
43° 18' 6.92" N  
2° 12' 18.77" W



Gipuzkoako  
Foru Aldundia  
Diputación Foral  
de Gipuzkoa



ORAIN  
GIPUZKOA



Getariako Udala