

# Transmissions

## Heritage and New Creation

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# Transmissions

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EXHIBITION. 03.12.2021— 07.02.2022

The contemporary nature of Cristóbal Balenciaga's legacy is a permanent source of inspiration for fashion and the Cristóbal Balenciaga Museum understands that it is within its mission to share its knowledge of Balenciaga's work, technique and values to present and future creators.

With this in mind, in 2018, the Museum launched the first edition of *Transmissions*, an educational project directed to international fashion schools and their students, which provides a firsthand immersive experience into Balenciaga's universe through research, reflection and creation.

The project is designed to be an integral part of the curriculum of the participating schools, and not just an optional extracurricular activity. It provides a theme for research: "Balenciaga and the revolution of the silhouette" and a context that immerses students in the philosophy, technique and biography of Cristóbal Balenciaga.

Parsons School of Design. Process  
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## TRANSMISSIONS

The starting point of this process is a field trip to the Museum in Balenciaga's home village, thereby granting the students access to pieces from its archives. In a subsequent part of the program, the participants develop their own personal creative project that ties their vision to the new perspective gained through their research, and finally a selection of the students' works are exhibited in the museum, showcasing new talent and completing the cycle from the archive to new creation and from new creation to future museum collection.

In the 2019-2021 edition, the project connects the Museum with some of the most important Fashion Design schools in the world, such as: Aalto University, Design and Architecture (Espoo, Finland), Accademia Costume e Moda (Roma, Italia), ArtEZ University of the Arts (Arnhem, Holand), Bilbao International Art & Fashion (Bilbao, Basque Country), Central Saint Martins (UAL, London, England), Iceland University of the Arts (Reykjavik, Island), IED Madrid (Madrid, Spain), Osaka Institute of Fashion (Osaka, Japan), Parsons School of Design (New York, United States), Kyoto Seika University (Kyoto, Japan), Shenkar College of Engineering, Design and Arts (Ramat Gan, Israel), The Royal Danish Academy (Copenhagen, Denmark).

"We particularly value having been able to go ahead with the project in the complicated and extraordinary circumstances caused by the global health crisis. A collective achievement thanks to the effort and commitment of the schools, the student participants, and the museum" points out Jone de Felipe, Head of Education at the Cristóbal Balenciaga Museum.

The results of this process can now be seen in a collective exhibition, between 3 December and 27 February, presenting a selection of 41 creative proposals from the total of 517 students who took part in the project.

The exhibition presentation is courtesy of stage and costume designer Ikerne Giménez, winner of three Max awards for the performing arts.

"The project has developed new practical fashion experiences to change the students' mentality, taking them out of the classroom and into the museum's archives to teach them about Balenciaga's values and design. The new approach acquired by the students will influence their future decisions thanks to the transmission of Balenciaga's knowledge."

ELISA PALOMINO, Head of the BA Fashion Print at Central Saint Martins, and educational consultant on the project





# The exhibition

The exhibition comprises the dialogue between the legacy held at the museum, the readings by the teaching staff involved in these transmissions, and the personal work and talent of a new generation of creators.

In thematic terms, the project focuses on one aspect which unquestionably represents one of Cristóbal Balenciaga's main contributions to the history of fashion: the introduction of new silhouettes, created from fabric, air and body, with which women could identify. In the same year that Christian Dior captivated the world with what was known as the *New Look*, a revisiting of the romantic silhouettes of the 19th century, Balenciaga embarked on a different path, opting for fluid lines, curved backs and volumes which defied all the conventions of the moment. The tonneau line of 1947, the semifit of 1951, the balloon skirt of 1953, the tunic of 1955 and the sack dress or baby-doll of 1957 became true icons in the history of Western fashion.

The students' creations are divided into three thematic groups referring to this theme, the revolution of the silhouette, and the different aspects explored by Cristóbal Balenciaga over the course of his career. The foundations of his work in tailoring, innovation as to the use of new materials, and his capacity to introduce new silhouettes, and hence new readings for the female body.

Yol Meoded. Shenkar College of Engineering, Design and Arts





### THEMATIC AREAS

**CONSTRUCTION.** Tailoring is synonymous with Cristóbal Balenciaga, his way of understanding and creating fashion. An analysis of his technique then allows one to devise new formulae aligned with current lifestyles.

**MATERIAL.** Cristóbal Balenciaga stands out for his thorough knowledge of fabrics and his ability to bring out the finest qualities in them, in a process of constant exploration by gradually incorporating the technical and creative innovations of his trusted suppliers. The ability to work with new materials, the artistic handling of them and their sustainable nature represent the focus of the proposals in this section.

**VOLUMEN.** The great contributions made by Cristóbal Balenciaga to fashion history have to do with his capacity to introduce new silhouettes, and hence new readings for the female body. It is this interplay of decontextualised bodily forms that constitutes the heart of the project. Balenciaga waged a revolution in silence, in the words of Hubert de Givenchy, by constantly maintaining consistency in his lines, evolving them year by year, to the extreme.

Teachers visit to the Cristóbal Balenciaga Museum  
© Cristóbal Balenciaga Museoa



“The museum’s educational programme is one of the most powerful instruments for transmitting the knowledge, technique and values that characterised Cristóbal Balenciaga. This project stands out for the training of instructors and teachers, who become a fundamental part of the dissemination of this content outside the museum.”

MIREN VIVES, Director of the Cristóbal Balenciaga Museum







# The Cristóbal Balenciaga Museum

The Cristóbal Balenciaga Museum, which opened on 7 June 2011, is located in Getaria, the couturier's birthplace and the scene of his formative years, essential for understanding his contribution to the world of fashion.

In order to share Balenciaga's life and works, his relevance in the history of fashion and design and the contemporary nature of his legacy, the museum holds a unique collection. Its vast nature (over 3,000 pieces in a collection that only continues to grow, thanks to loans and donations) and its formal, chronological extension (including, for example, the designer's earliest models conserved) make it one of the most complete, coherent and interesting collections in existence today.

Another of the collections' exceptional values is the origin of the pieces. Balenciaga's great international clients were prominent social figures from the mid-20th century, such as Mona Von Bismarck, Bunny Mellon, Patricia López Wilshaw, Barbara Hutton, Princess Rethy, Grace Kelly and Madame Bricard, who wore some of the models held in the Archive.

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Biarritz — 71 km

Bilbao — 81 km

Donostia / San Sebastián — 25 km

Iruña-Pamplona — 97 km

Vitoria-Gasteiz — 83 km

GPS

43° 18' 6.92" N

2° 12' 18.77" W

