

Mauria te pono

Believe in Yourself

Catwalk to Cover School Visits

Welcome this includes a waiata (E toru nga mea)

Share gallery expectations

- At Expressions Whirinaki, we use quiet voices and walking feet.
- We do not touch the artworks, we use our eyes only.
- Remember the artworks are fragile and require care and respect.
- We show everyone respect, including artists, other visitors, teachers, parent helpers, fellow students and ourselves.
- We listen carefully.
- Only the pencils provided are to be used in gallery spaces and must be kept well clear of the exhibits.
- We do not eat or drink in the gallery spaces.

- Photographs of the exhibits for Catwalk to Cover are prohibited under the contract with the London Fashion and Textile Museum and with Te Papa. All images in these documents are for the purposes of your visit only and must not be reproduced.

Catwalk to Cover

Direct from the Fashion and Textile Museum in London, 'Catwalk to Cover' takes us all the way to London, Paris, Milan and New York, showing us what the fashion industry looks like. There are over a hundred photographs from four top catwalk photographers.

What career opportunities might there be in the industry?

Today fashion designers depend on a wide range of people to make the catwalk show a success. Fashion editors, creative directors, models, celebrities, journalists, camera crews, hair stylists and makeup artists all play a crucial role.

"A strange box walks the earth. Whatever it sees, it stores away. Sometimes it only sees what it wants to see. It has been known to steal things or take them without asking. The strange box has a shutter and a glass eye. What is it?"

It is a camera, although, in the world today, it might also be a telephone or a computer or a gadget. A camera can do many things and, especially these days, it can be many things."

(Gregory O'Brien 'See what I can see')

Photographs can be magically changed through technology. Photographers can add things and leave things out. They can tell the whole story or part of the story, they can add layers, and they can print on different materials. The work of catwalk photographers determines what is available to the media to reproduce for us to see.

The photographs in the exhibition are drawn from the portfolios of four photographers, Kirstin Sinclair (British Elle, Elle Collections), Matthew Lever (Elle, Redken and L'Oreal amongst others), Philip Meech (Prada and Miu Miu) and Chris Moore, who has over 40 years' experience shooting catwalk shows). These have been developed and are being toured by the London Fashion and Textile Museum.

Back Stage

"I am rarely front of house; I am always backstage. The adrenaline is amazing; placing the hats just-so, tweaking a veil, shoving in another flower, crossing my fingers and praying that my confections don't fall off! Those last moments as the girls line up backstage is the most exciting time of the entire creative process; six months condensed into a few seconds; like bolts of lightning speeding onto the runway."

Stephen Jones OBE, Milliner

Front Row

"Being in the front row is like a thousand-and-one-first nights! A seat at the opera, the ballet, the theatre. When the lights go down you never know what is going to happen or what you are going to see. Encore!!! Bravo!!!"

Hilary Alexander, Fashion Director at the *Daily Telegraph*

Te Papa Collection

There is also a collection of clothes, created by leading NZ designers and loaned to us from Te Papa. These garments give us the opportunity to look at the history of New Zealand fashion. By looking at our heritage we can learn from others and create designs of our own.

In the 1980-90's the fashion industry began to grow and more countries began to hold fashion weeks including NZ. The NZ fashion industry became known for being from an edgy dark country. In the 1990's the Catwalk became very theatrical.

This collection includes the work of fashion designer, Gianni Versace. She was known for transforming underwear into outer wear. She created this garment with discretely and strategically placed hearts printed on sheer fabric. She created this garment with Metallic and flowing fabric. She was both lively and energetic. She said "I have no interest in good taste"

It also includes the work of Karen Walker. Her design, The Pearl Dress rejects the normal rules of etiquette in dress, a screen printed set of broken pearls. She found out what the rules of fashion were so that she could break them.

Another designer included in this collection is Kate Sylvester. When Kate's doily dress entered the catwalk, afternoon tea was set up on the runway; the model proceeded to kick the cups and saucers off the runway, creating an impact.

It also includes Doris de Pont. She used a variety of artists work to create beautiful prints. John Pule's print used in this garment, has a strong connection with his identity. (He was born in Niue, and is a successful NZ artist and writer)

Margarita Robinson designed this garment by reusing a 1930's ball gown and reusing two pairs of woollen trousers. It was worn on the catwalk with the painted pink converse sneakers.

Activity Option 2

Have a discussion around how we would prepare the designs below for the catwalk.

How could we create a little drama?

How would the designer show off the garment so it is noticed?

What would the lighting be like?

What would the makeup be like?

How would the hair be dressed?

How would the stage be dressed?

Would you choose to have sound? What would it be?



Activity Option 3

Choose your favourite outfit and sketch it below

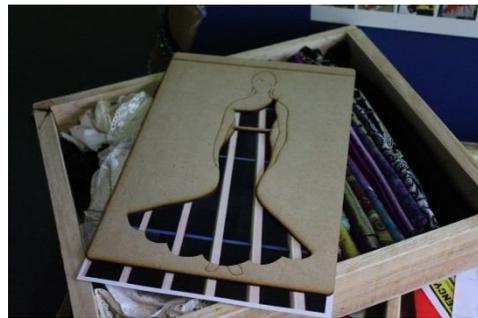
Activity Option 4



Fashion Puzzles

The puzzles can also be used with a variety of fibres and photographs (that have already been taken) as demonstrated in the photos I have attached. Each student will have the opportunity to create a look and photograph their design. I will provide 14 puzzles, so that the students can work in pairs.

(To take place in the gallery.)



Curriculum Links

Levels 1-3

- Students will identify and explore elements and principles of the visual arts, using a variety of techniques, tools, materials, processes, and procedures focussing on wearable art and fashion design. **PK DI**
- Students will describe how fashion and wearable art communicate different kinds of ideas. **DI**
- Students will identify objects and images in everyday life and recognise that they serve a variety of purposes. **UC CI**

Levels 4-6

- Students will generate, develop, and refine visual ideas in response to fashion and a study of the selected fashion designers work. **PK**
- Students will describe and evaluate how ideas and fashion and wearable art are used to communicate meaning in selected objects and images. **CI**

Levels 7-8

- Students will generate, analyse, and clarify ideas in a body of work in response to two-dimensional, three-dimensional, and design problems. **PK**
- Students will research and analyse how fashion photography is organised and presented to communicate meaning.
- Students will investigate and analyse how media can modify ideas. Students will use critical analysis to inform, interpret, and respond to art works. **UC**

Use the following codes to ascertain how to apply each of the Curriculum Links.

PK Developing Practical Knowledge in the Visual Arts

DI Developing Ideas in the Visual Arts

CI Communicating and Interpreting in the Visual Arts

UC Understanding the Visual Arts in Context