



Hunters & Collections

Wardrobes of the International Fashion and Textiles Collection

Personal wardrobes of clothes from designers' seasonal ranges have become an important part of the National Gallery of Victoria's permanent collection. After being kept in private homes for some years, they have been transferred to the Gallery's climate-controlled storerooms.

Hunters & Collections presents the personal fashion collections of four Australians.¹ Like hunters in search of the perfect prize, the four have captured clothing treasures created by their favourite designers, each building a wardrobe that reflects their devout admiration. Ignoring the prevailing aesthetic of mix-and-match dressing, the clothes in *Hunters & Collections* honour the skill of four international designers as specialists in coordination.

Mrs Mavis Powell filled three wardrobes over a period of forty years with her Chanel clothing, while two art collectors, Sandra Velik and Gabrielle Pizzi, wore and collected Yves Saint Laurent garments for many years. Collector Neil Taylor's dedication to the early work of Vivienne Westwood and Malcolm McLaren was so great that he had their World's End label tattooed onto his back.

Gabrielle 'Coco' CHANEL
Suit 1970
and a selection from
The Mavis Powell Collection





Mrs Powell chose to wear Chanel, and travelled frequently from Melbourne to Paris to update her wardrobe. She adored the style of understated elegance that Coco Chanel had introduced in the 1920s, an approach that valued discretion over ostentation, and which continues to form the basis of the House of Chanel's designs today. Chanel's clothes were functional, youthful and feminine without being fussy. Ever stylish, Mrs Powell would often tell her friends, in the words of Chanel herself, 'Before you leave the house, look in the mirror and if there's something you can take off, take it off'.

Mrs Powell's *Suit and blouse*, c. 1980, is an example of the archetypal Chanel cardigan suit. Chanel created the suit for women as a counterpart to the male suit—a three-piece outfit that was comfortable, practical and stylish. Consisting of a supple cardigan jacket, a beltless, below-the-knee skirt and a blouse made of the same fabric as the lining of the jacket, the wearer could maintain her elegance whether or not she chose to wear her jacket. Chanel reserved decoration to the trim of the jacket and the top of the pockets, which were placed at hip level. Typically teamed with a string of pearls and her two-tone pumps, Mrs Powell wore her Chanel suits almost daily, whether she was ordering a posy of flowers for a neighbour, or delivering oysters and French champagne to a sick friend.

Philippe GUIBOURGÉ
for CHANEL BOUTIQUE
Suit and blouse c. 1980

Case 3 Mrs Mavis Powell

CHANEL, Paris, couture house
1914–39, 1954–
Gabrielle 'Coco' CHANEL,
designer
France 1883–1971

Belt c. 1965
metal
94.0 x 2.5 x 0.8 cm
The Mavis Powell Collection.
Presented through the NGV
Foundation by her daughter
Mrs Angela Wood, Fellow, 2001
(2001.236)
Suit and blouse (c. 1965)
wool, silk, metal, silk, plastic,
metal
61.4 cm (centre back); 51.8 cm
(sleeve length) (jacket)
60.8 cm (centre back); 36.4 cm
(waist, flat) (skirt)
48.9 cm (centre back) (blouse)
The Mavis Powell Collection. On
loan from Mrs Angela Wood

CHANEL, Paris, couture house
1914–39, 1954–
Gabrielle 'Coco' CHANEL,
designer
France 1883–1971

Belt (c. 1960)
metal
95.5 x 2.9 x 1.5 cm
The Mavis Powell Collection.
Presented through the NGV
Foundation by her daughter
Mrs Angela Wood, Fellow, 2001
(2001.234)

Suit 1977 spring–summer
wool, silk, metal, plastic, metal,
couture no: 54417 (jacket),
54419 (skirt)
(a) 57.5 cm (centre back); 59.3 cm
(sleeve length) (jacket)
(b) 71.3 cm (centre back); 38.0 cm
(waist, flat) (skirt)
The Mavis Powell Collection.
Presented through The Art
Foundation of Victoria by her
daughter Mrs Angela Wood,
Member, 2000 (2000.155.a-b)

CHANEL, Paris, couture house
1914–39, 1954–

Suit 1973 autumn–winter
wool, polyester, plastic, metal,
couture no: 48420
62.0 cm (centre back); 56.0 cm
(sleeve length) (jacket)
67.0 cm (centre back); 40.0 cm
(waist, flat) (skirt)
The Mavis Powell Collection.
On loan from Mrs Angela Wood

Dress, slip and belt 1979
autumn–winter
silk, cotton, metal,
couture no: 56206
(a) 119.0 cm (centre back); 64.0 cm
(sleeve length); 36.8 cm (waist, flat)
(dress)
(b) 83.3 cm (centre back) (slip)
(c) 173.3 x 12.2 cm (variable) (belt)
The Mavis Powell Collection.
Presented through the NGV
Foundation by her daughter
Mrs Angela Wood, Fellow, 2001
(2001.221.a-c)

CHANEL BOUTIQUE, Paris,
fashion house
est. 1978
Philippe GUIBOURGÉ, designer
France 1933–1986

Dress and camisole (c. 1980)
silk, rayon, cotton, metal
(a) 155.5 cm (centre back); 60.2 cm
(sleeve length); 35.0 cm (waist, flat)
(dress)
(b) 35.4 cm (centre back) (camisole)
The Mavis Powell Collection.
Presented through the NGV
Foundation by her daughter
Mrs Angela Wood, Fellow, 2001
(2001.222.a-b)

Pair of cufflinks (c. 1980)
metal 1.4 x 2.7 x 1.4 cm (each)
The Mavis Powell Collection.
Presented through the NGV
Foundation by her daughter
Mrs Angela Wood, Fellow, 2001
(2001.243.a-b)

Suit and blouse (c. 1980)
silk, wool, metal
(a) 56.0 cm (centre back); 56.5 cm
(sleeve length) (jacket)
(b) 70.8 cm (centre back); 41.5 cm
(waist, flat) (skirt)

(c) 81.5 cm (centre back); 65.8 cm
(sleeve length) (blouse)
The Mavis Powell Collection.
Presented through the NGV
Foundation by her daughter
Mrs Angela Wood, Fellow, 2001
(2001.219.a-c)

CHANEL BOUTIQUE, Paris,
fashion house
est. 1978
Philippe GUIBOURGÉ (attributed
to) designer
France 1933–1986

Suit and blouse (c. 1982)
wool, silk, metal, shell
(a) 61.5 cm (centre back); 53.5 cm
(sleeve length) (jacket)
(b) 71.4 cm (centre back); 39.2 cm
(waist, flat) (skirt)
(c) 59.7 cm (centre back); 47.0 cm
(sleeve length) (blouse)
The Mavis Powell Collection.
Presented through the NGV
Foundation by her daughter
Mrs Angela Wood, Fellow, 2001
(2001.220.a-c)

CHANEL BOUTIQUE, Paris,
fashion house
est. 1978
Karl LAGERFELD, designer
born Germany 1938, emigrated to
France 1952

Dress 1989 spring–summer
silk, metal
118.0 cm (centre back); 75.0 cm
(sleeve length); 41.0 cm (waist, flat)
The Mavis Powell Collection.
On loan from Mrs Angela Wood

CHANEL, Paris, couture house
1914–39, 1954–

Collection of Chanel buttons

(1960s–90s)
metal, plastic, silk
0.6 x 0.7 x 0.7 cm – 2.7 x 2.7 x 0.8 cm (each)

The Mavis Powell Collection.
Presented through the NGV
Foundation by her daughter
Mrs Angela Wood, Fellow, 2001
(2001.249.1–9 – 2001.262, 2001.264
– 2001.279.a–b, 2001.869.a–d)

Collection of cufflinks (1960s–90s)

metal
1.4 x 2.8 x 1.4 cm – 1.7 x 2.5 x 1.7 cm (each)

The Mavis Powell Collection.
Presented through the NGV
Foundation by her daughter
Mrs Angela Wood, Fellow, 2001
(2001.241.a–b – 2001.242.a–b,
2001.244–2001.248)

Suit 1978 autumn–winter
cotton, silk, glass, metal, couture
no: 56081 (jacket), 56082 (skirt)
(a) 57.5 cm (centre back); 60.0 cm
(sleeve length) (jacket)
(b) 72.0 cm (centre back); 38.0 cm
(waist, flat) (skirt)

The Mavis Powell Collection.
Presented through The Art
Foundation by her daughter Mrs
Angela Wood, Member, 2000
(2000.156.a–b)

CHANEL, Paris, couture house
1914–39, 1954–
Gabrielle ‘Coco’ CHANEL, designer
France 1883–1971

Belt (c. 1960)

metal
79.3 x 3.0 x 0.8 cm
The Mavis Powell Collection.
Presented through the NGV
Foundation by her daughter Mrs
Angela Wood, Fellow, 2001 (2001.235)

Two-tone pumps (c. 1970)

leather
(a–b) 28.3 x 8.2 x 13.2 cm (each)
The Mavis Powell Collection.
Presented through the NGV
Foundation by her daughter
Mrs Angela Wood, Fellow, 2001
(2001.230.a–b)

CHANEL, Paris, couture house
1914–39, 1954–

Two-tone pumps (c. 1980)

leather
(a–b) 25.6 x 8.2 x 11.9 cm (each)
The Mavis Powell Collection.
Presented through the NGV
Foundation by her daughter
Mrs Angela Wood, Fellow, 2001
(2001.231.a–b)

CHANEL, Paris, couture house
1914–39, 1954–
Karl LAGERFELD, designer
born Germany 1938, emigrated to
France 1952

2.55 bag (c. 1985)

leather, metal
18.2 x 28.5 x 7.8 cm
The Mavis Powell Collection.
Presented through the NGV
Foundation by her daughter Mrs
Angela Wood, Fellow, 2001 (2001.232)

Beret (c. 1985)

wool, cotton
25.5 cm (diameter)
The Mavis Powell Collection.
Presented through The Art
Foundation of Victoria by her
daughter Mrs Angela Wood,
Member, 2000 (2000.157)

Scarf (c. 1985)

silk
166.0 x 52.5 cm
The Mavis Powell Collection.
Presented through the NGV
Foundation by her daughter Mrs
Angela Wood, Fellow, 2001 (2001.280)

Scarf (c. 1985)

silk
76.5 x 70.8 cm
The Mavis Powell Collection.
Presented through the NGV
Foundation by her daughter Mrs
Angela Wood, Fellow, 2001 (2001.281)
Belt (c. 1990)
metal
92.0 x 5.3 x 1.2 cm
The Mavis Powell Collection.
Presented through the NGV
Foundation by her daughter Mrs
Angela Wood, Fellow, 2001 (2001.237)

Belt (c. 1990)

metal, leather
101.0 x 3.8 x 0.7 cm
The Mavis Powell Collection.
Presented through the NGV
Foundation by her daughter Mrs
Angela Wood, Fellow, 2001 (2001.239)

Belt (c. 1994)

leather, metal
99.0 x 6.8 x 0.7 cm
The Mavis Powell Collection.
Presented through the NGV
Foundation by her daughter Mrs
Angela Wood, Fellow, 2001 (2001.240)

CHANEL, Paris, couture house

1914–39, 1954–
Gabrielle ‘Coco’ CHANEL, designer
France 1883–1971

Blouse (c. 1970)

silk, plastic
68.6 cm (centre back); 71.8 cm (sleeve
length)
On loan from Mrs Angela Wood.
Suit 1970 spring–summer
silk, wool, metal, couture no: 39043
(a) 64.0 cm (centre back); 58.0 cm
(sleeve length) (jacket)
(b) 63.6 cm (centre back); 38.5 cm
(waist, flat, (skirt)
The Mavis Powell Collection. Gift of
Mrs Mavis Powell, 1986
(CT9.a–b-1986)



For Chanel, luxury required comfort. She achieved this by removing facings and interlinings from her suits. To prevent the tweed jacket from losing its shape the lining was joined to the outer fabric by rows of stitching several centimetres apart and parallel to the grain of the cloth, creating a quilted effect. Chanel also placed a gold chain at the base of the jacket's hem to ensure that the jacket hung evenly. For Chanel, the perfection of inconspicuous details was the height of luxury, a trait that secured Mrs Powell's commitment to wearing Chanel.

Purchasing not only suits, but eveningwear, bags, belts, hats and scarves from Chanel, Mrs Powell's collection evolved over forty years. Her wardrobe documents the change from specialized haute couture to the introduction of ready-to-wear clothes, and from its founder Coco Chanel to Karl Lagerfeld, who took Chanel's traditional leitmotifs, including gilt buttons and the chains she used to weigh her hems, and turned them into design features.

By contrast, Neil Taylor's collection of clothes by Vivienne Westwood and Malcolm McLaren was formed incrementally over ten years. First drawn to their work in 1981, Taylor diligently purchased each piece, week after week, on lay-by from Elle Boutique in Perth. Westwood and McLaren were then already established as subversive punk designers with their earlier labels, Sex and Seditious. In 1981 they presented their fourth label World's End. For their first collection, in response to the burgeoning new trend of romanticism, Westwood and McLaren developed their own character, a modern-day pirate. Westwood was the first contemporary designer to faithfully copy the cut and construction of historical dress. Over a period of three months, she studied eighteenth-century cutting patterns and images of pirate attire to create a new type of fit. Her breeches hung low on the buttocks, and her back leg seams were curved, pointing outwards behind the shin. Taylor wore these uncompromising outfits on the streets of an inner-city nightclub district near Perth.

Malcolm McLAREN and Vivienne WESTWOOD
Breeches 1981



Case 4 Neil Taylor

WORLD'S END, London, fashion house
1981–1984

Malcolm McLAREN, designer
born England 1946

Vivienne WESTWOOD, designer
born England 1941

Shirt and breeches 1981 autumn–winter, *Pirate* collection
cotton, plastic
(a) 100.0 cm (centre back); 48.0 cm (sleeve length) (shirt)
(c) 77.0 cm (outer leg); 37.0 (waist, flat) (breeches)

Purchased through The Art Foundation of Victoria with the assistance of Just Jeans Pty Ltd, Member, 1999 (1999.359.a,c)

Shirt, sash and petti-shorts 1981 autumn–winter, *Pirate* collection
cotton, metal
(b) 215.0 x 46.0 cm (sash)
(a) 60.0 cm (centre back); 46.0 cm (sleeve length) (shirt)
(b) 55.0 cm (outer leg); 33.5 cm (waist, flat) (petti-shorts)

Purchased through The Art Foundation of Victoria with the assistance of Just Jeans Pty Ltd, Member, 1999 (1999.359.b, 1999.360.a-b)

Coat 1983 autumn–winter, *Witches* collection
nylon
133.5 cm (centre back); 62.8 cm (sleeve length)
Gerstl Bequest, 2001 (2001.19)

Suit 1983 autumn–winter, *Witches* collection
wool, linen, polyester, cotton, horn
(a) 70.0 cm (centre back); 54.0 cm (sleeve length) (jacket)
(b) 140.0 cm (centre back) (skirt)
Purchased through The Art Foundation of Victoria with the assistance of Just Jeans Pty Ltd, Member, 1999 (1999.365.a-b)

WORLD'S END, London, fashion house
1981–1984
Malcolm McLAREN, designer
born England 1946
Vivienne WESTWOOD, designer
born England 1941

Keith HARING, graphic designer
United States 1958–1990

Jacket, t-shirt, skirt and scarf 1983 autumn–winter, *Witches* collection
cotton, acrylic, nylon
(a) 55.0 cm (centre back); 57.0 cm (sleeve length) (jacket)
(b) 53.0 cm (centre back); 25.6 cm (sleeve length) (t-shirt)
(c) 53.0 cm (centre back); 32.5 cm (waist, flat) (skirt)
(d) 164.0 x 15.0 cm (scarf)
Purchased through The Art Foundation of Victoria with the assistance of Just Jeans Pty Ltd, Member, 1999 (1999.366.a-d)

WORLD'S END, London, fashion house
1981–1984
Malcolm McLAREN, designer
born England 1946
Vivienne WESTWOOD, designer
born England 1941

WORLD'S END, London, fashion house
1981–1984
Vivienne WESTWOOD, designer
born England 1941

Flap top and shorts 1984 spring–summer, *Hypnos* collection
cotton, nylon, plastic
(a) 28.8 cm (centre back) (top)
(b) 42.0 cm (outer leg); 41.0 cm (waist, flat) (shorts)
Purchased through The Art Foundation of Victoria with the assistance of Just Jeans Pty Ltd, Member, 1999 (1999.371.a-b)

Soccer top and pants 1984 spring–summer, *Hypnos* collection
polyester, nylon, cotton, elastic, plastic
(a) 56.0 cm (centre back); 77.0 cm (left sleeve length); 23.5 cm (right sleeve length) (top)
(b) 98.5 cm (outer leg); 50.5 cm (waist, flat) (pants)
Purchased through The Art Foundation of Victoria with the assistance of Just Jeans Pty Ltd, Member, 1999 (1999.372.a-b)

Soccer top and pants 1984 spring–summer, *Hypnos* collection
polyester, nylon, cotton, elastic, plastic
(a) 65.0 cm (centre back); 40.0 cm (sleeve length); 23.5 cm (top)
(b) 130.0 cm (outer leg); 34.0 cm (waist, flat) (pants)
Purchased through The Art Foundation of Victoria with the assistance of Just Jeans Pty Ltd, Member, 1999 (1999.373.a-b)

Case 7 Neil Taylor

WORLD'S END, London, fashion house
1981–1984
Malcolm McLAREN, designer
born England 1946
Vivienne WESTWOOD, designer
born England 1941

Collection of tassels 1981 autumn–winter, *Pirate* collection
cotton
(1–8) 16.5 x 2.0 cm diameter irreg. (each)
Purchased through The Art Foundation of Victoria with the assistance of Just Jeans Pty Ltd, Member, 1999 (1999.362.1-8)

Hat 1982 autumn–winter, *Buffalo* collection
wool felt, cotton/acrylic blend
33.0 cm (diameter); 20.0 cm (depth); 102.0 cm (circumference)
Purchased through The Art Foundation of Victoria with the assistance of Just Jeans Pty Ltd, Member, 1999 (1999.364)

Hat 1982 spring–summer, *Savage* collection
wool felt, cotton/acrylic blend
29.0 cm (diameter); 15.0 cm (depth); 91.0 cm (circumference)
Purchased through The Art Foundation of Victoria with the assistance of Just Jeans Pty Ltd, Member, 1999 (1999.370)

Hat 1983 autumn–winter, *Witches* collection
wool felt
30.0 cm (diameter); 19.0 cm (depth); 90.0 cm (circumference)
Purchased through The Art Foundation of Victoria with the assistance of Just Jeans Pty Ltd, Member, 1999 (1999.369)

WORLD'S END, London, fashion house
1981–1984
Vivienne WESTWOOD, designer
born England 1941

Sleeveless top 1984 spring–summer, *Hypnos* collection
polyester
45.0 cm (centre back)
Purchased through The Art Foundation of Victoria with the assistance of Just Jeans Pty Ltd, Member, 1999 (1999.375)

Top 1984 spring–summer, *Hypnos* collection
polyester
44.0 cm (centre back); 24.3 cm (sleeve length)
Purchased through The Art Foundation of Victoria with the assistance of Just Jeans Pty Ltd, Member, 1999 (1999.376)

Top 1984 spring–summer, *Hypnos* collection
polyester
60.0 cm (centre back); 67.0 cm (left sleeve length); 23.5 cm (right sleeve length)
Purchased through The Art Foundation of Victoria with the assistance of Just Jeans Pty Ltd, Member, 1999 (1999.377)

Tube dress 1984 spring–summer, *Hypnos* collection
polyester, nylon
102.0 cm (centre back)
Purchased through The Art Foundation of Victoria with the assistance of Just Jeans Pty Ltd, Member, 1999 (1999.374)

SEX, London, fashion house
1974–77
Malcolm McLAREN, designer
born England 1946
Vivienne WESTWOOD, designer
born England 1941

Bondage trousers (c. 1974)
cotton, wool, leather, metal, plastic
99.0 cm (outer leg); 35.0 cm (waist, flat)
Purchased through the NGV Foundation with the assistance of Ms Kerry Gardner, Member 2001 (2001.18)

SEDITIONARIES, London, fashion house
1977–81
Malcolm McLAREN, designer
born England 1946
Vivienne WESTWOOD, designer
born England 1941

Parachute shirt (c. 1979)
cotton, silk, plastic
81.0 cm (centre back); 58.0 cm (sleeve length)
Purchased through the NGV Foundation with the assistance of Ms Kerry Gardner, Member, 2001 (2001.17)



Neil Taylor was addicted to Westwood's maverick designs. He continued to hoard pieces from Westwood's subsequent collections, including her first solo collection, *Hypnos* in 1984. Westwood continued to experiment with new cutting techniques, adding square insertions to shoulders in *Suit*, 1983, and *Coat*, 1983, and pushing the boundaries of active sportswear in *Soccer top and pants*, 1984. With the *Hypnos* collection, Westwood made loud and provocative streetwear out of the bright colours and shiny surfaces of contemporary sports clothes. She contradicted the figure-hugging nature of active wear by cutting the fabric in unexpected places, allowing it to drape around the body and anchoring it at various points with strips of knitted ribbing. Finding the way that clothes slip off the body to be provocative and sexy, Westwood shortened the zip at the crotch, in the green *Soccer top and pants*, 1984 forcing the front of the pants to fold at the sides in a state of half undress. She then placed the zip all the way around the crotch, a key feature of her earlier and infamous *Bondage trousers* c. 1974.

Gabrielle Pizzi and Sandra Velik are Melbourneans who were both devotees of Yves Saint Laurent's ready-to-wear label, Saint Laurent Rive Gauche. From the early 1960s to the 1990s, Velik collected and wore her Rive Gauche clothes as she travelled extensively throughout Europe and America. Pizzi wore hers when she lived in Rome and Paris from the late 1960s into the 1970s. Both women chose pieces from Saint Laurent that suited their own particular taste and style and, in the process, each built a unique wardrobe of the designer's work. Clearly opposed in style, Pizzi and Velik's wardrobes illustrate the broad scope of Saint Laurent's harder and softer tailoring. Their selections divide his work, though each piece displays his strong line and precise placement of colour and detail.

Sandra Velik's selections streamline the body with sturdy fabrics. Her collection of sharply tailored daywear shows how Saint Laurent, like Chanel before him, feminized the basic shape of the male wardrobe, creating sleek classic suits with skirts and trousers for women. *Suit, knit top and scarf*, c. 1990, from the Rive Gauche line, uses topstitching to highlight the lines of Saint Laurent's strict tailoring. The matte woollen top, worn underneath, acts as a foil to the glossy leather of the jacket, while the razor edge lines of the lapels counter the curves of the body, leading the eye to the waistline, where a single button unites the jacket fronts. Typically of Saint Laurent, the waistline is highlighted in order to feminize the severity of the suit's lines. Saint Laurent bolstered the glamour in his eveningwear by using lustrous fabrics and minimal details, as in the black velvet of *Dress*, c. 1992, which glows softly in contrast to the gleaming satin bows framing the neckline.

Distinct from Velik's linear suits, Gabrielle Pizzi's wardrobe embraces Saint Laurent's use of softer silhouettes and brilliant colours.



Left:
Yves SAINT LAURENT
Suit, knit top and scarf. 1990



Right:
Yves SAINT LAURENT
Dress c. 1980

Blouse, skirt and sash, 1984, uses generous quantities of lightweight silk, gathered and bloused, to achieve the full-sleeved and full-skirted Russian peasant silhouette, which the designer introduced into his oeuvre in 1976 with the influential *Ballet Russes* collection. This silhouette provides the ideal form for the adventurous use of violet, purple and sapphire blue, characteristically bold colour combinations that were a key feature of Saint Laurent's aesthetic. Pizzi's two *Dresses* c. 1980 represent another side of Saint Laurent's more relaxed yet sophisticated chic. The use of fluid crêpe or crêpe de chine, balances the sharp lines of the square-padded shoulders and plunging neckline, as does the draping of the fabric towards the waistline, highlighted with a gently ruched cummerbund.

The passion that the collectors, profiled in this exhibition, have shown is evident in their commitment to almost exclusively wearing the clothes of one designer or fashion house. While the association between a designer and a client is generally an indirect one, the act of selecting and then wearing a particular designer's clothes is a relationship, nevertheless, and one which reinforces the identity of both designer and client. *Hunters and Collections* pays tribute to this relationship and to the foresight of collectors such as Mrs Mavis Powell, Neil Taylor, Gabrielle Pizzi and Sandra Velik. Their profound appreciation of the work of their favourite designers, Coco Chanel, Yves Saint Laurent, Vivienne Westwood and Malcolm McLaren, has left us with a personal interpretation of important moments in the history of fashion.

Paola Di Trocchio

¹ This exhibition also includes two Yves Saint Laurent outfits from the wardrobes of Mrs Patricia Davies (Melbourne) and Mrs Heard De Osborne (United States) and one outfit, designed by Vivienne Westwood and Malcolm McLaren, which was worn by an unknown collector.

SAINT LAURENT RIVE GAUCHE, Paris, fashion house est. 1966
Yves SAINT LAURENT, designer born Algeria 1936, worked in France 1954–

Dress (c. 1980)
 viscose rayon, metal
 107.0 cm (centre back); 58.0 cm (sleeve length); 36.5 cm (waist, flat)
 Presented through The Art Foundation of Victoria by Ms Gabrielle Pizzi, Member, 1996 (1996.554)

Dress (c. 1980)
 silk, polyester, metal
 113.5 cm (centre back); 54.0 cm (sleeve length); 54.0 cm (waist, flat)
 Presented through The Art Foundation of Victoria by Ms Gabrielle Pizzi, Member, 1996 (1996.555)

Dress 1983
 cotton velvet, silk, polyester, metal
 98.0 cm (centre back); 52.8 cm (sleeve length); 35.0 cm (waist, flat)
 Presented through the NGV Foundation by Mrs Patricia Davies AM, Member, 2002 (2002.294)

Blouse, skirt and sash 1984
 spring–summer
 silk, cotton, plastic, metal
 (a) 45.0 cm (centre back); 65.8 cm (sleeve length) (blouse)
 (b) 79.5 cm variable (centre back); 33.5 cm (waist, flat) (skirt)
 (c) 128.8 x 19.2 cm irreg. (sash)
 Presented through The Art Foundation of Victoria by Ms Gabrielle Pizzi, Member, 1996 (1996.556.a-c)

SAINT LAURENT RIVE GAUCHE, Paris, fashion house est. 1966
Yves SAINT LAURENT, designer born Algeria 1936, worked in France 1954–

Blouson top and trousers (c. 1985)
 suede, wool, acetate, wood, plastic
 (a) 65.0 cm (centre back); 58.0 cm (sleeve length) (top)

(b) 95.0 cm (outer leg); 31.0 cm (waist, flat) (trousers)
 Presented through The Art Foundation of Victoria by Mrs Sandra Velik, Fellow, 1997 (1997.244.a-b)

Jumpsuit, belt and scarf (c. 1985)
 cotton, leather, plastic, metal, silk
 (a) 100.2 cm (outer leg); 57.0 cm (sleeve length) (jumpsuit)
 (b) 84.5 x 4.5 cm (belt)
 (c) 89.0 x 88.0 cm (scarf)
 Presented through The Art Foundation of Victoria by Mrs Sandra Velik, Fellow, 1997 (1997.241.a-c)

Suit, knit top and scarf (c. 1990)
 leather, rayon, acetate, wool, silk, wood
 (a) 69.0 cm (centre back); 59.0 cm (sleeve length) (jacket)
 (b) 65.0 cm (centre back); 32.5 cm (waist, flat) (skirt)
 (c) 64.0 cm (centre back); 63.5 cm (sleeve length) (top)
 (d) 89.0 x 86.0 cm (scarf)
 Presented through The Art Foundation of Victoria by Mrs Sandra Velik, Fellow, 1997 (1997.242.a-d)

Dress (c. 1992)
 cuprammonium rayon velvet, silk ribbon, metal
 97.0 cm (centre back); 62.8 cm (sleeve length)
 On loan from Mrs Sandra Velik

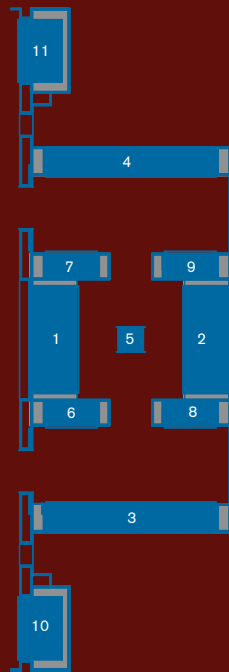
Dress (c. 1992)
 73.0 cm (centre back)
 wool, synthetic fibre lace, cotton, silk, metal
 On loan from Mrs Sandra Velik

Suit and sleeveless top (c. 1992)
 wool, silk, rayon, acetate, glass, cotton, plastic
 (a) 64.0 cm (centre back); 60.0 cm (sleeve length) (jacket)
 (b) 65.0 cm (centre back); 32.2 cm (waist, flat) (skirt)
 (c) 63.0 cm (centre back) (top)
 Presented through The Art Foundation of Victoria by Mrs Sandra Velik, Fellow, 1997 (1997.243.a-c)

Smoking suit (c. 1994)
 wool, silk, polyester, glass, metal
 83.0 cm (centre back); 73.0 cm (sleeve length) (jacket)
 104.2 cm (outer leg); 33.0 cm (waist, flat) (trousers)
 On loan from Mrs Sandra Velik

YVES SAINT LAURENT, Paris, couture house 1962–2002
Yves SAINT LAURENT, designer born Algeria 1936, worked in France 1954–

Bolero, shirt with bow tie and skirt 1982, spring–summer
 silk, wool, gilt, couture no: 53961
 (a) 46.0 cm (centre back); 58.0 cm (sleeve length) (bolero)
 (b) 65.5 cm (centre back); 35.0 cm (waist, flat) (skirt)
 (c) 72.5 cm (centre back); 59.0 cm (sleeve length) (blouse)
 Purchased, 1994 (CT366.a-c-1994) (CT368-1994)



SPONSOR'S MESSAGE

Myer's partnership with the National Gallery of Victoria celebrates a shared respect and deep affection between two great Melbourne institutions. In particular, our support of the Myer Fashion and Textiles galleries at NGV International and NGV Australia acknowledges the very important role fashion plays – in the world of retail, and in the world of art. It also acknowledges fashion's capacity to delight, to engage, and to inspire. Myer, the NGV and fashion – three magnificent cultural endeavours, brought together in a wonderful way.

Myer is pleased to join with the NGV in presenting *Hunters & Collections: Wardrobes of the International Fashion and Textiles Collection*. This exhibition is a fascinating exploration of the clothing collections of four Australians. Over many years, each of these Australians – Mrs Mavis Powell, Neil Taylor, Gabrielle Pizzi and Sandra Velik – have assembled outstanding examples of design. From classic Chanel to the unique signature style of Yves Saint Laurent and the work of Vivienne Westwood and Malcom McLaren, their wardrobes reflect individuality and style. *Hunters & Collections* inspires all of us who love fashion. On behalf of Myer, I welcome you to the Myer Fashion and Textiles Gallery, and I hope you enjoy the extraordinary and wonderful display.

Dawn Robertson
 Managing Director, Myer

Principal Sponsor

MYER

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Myer Fashion and Textiles Gallery at NGV International

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Front cover: **Yves SAINT LAURENT**, *Blouse, skirt and sash* 1984
 Back cover: **Yves SAINT LAURENT**, *Dress* c. 1992

