

**Lucy McKenzie**

“No Motive”

5 March - 24 April 2021

Reference Information

1. Photo captions for “Ethnic Composition (Moldova, Russian Ethnographic Museum)”, 2021.



Left to right:

- A. Mannequin in tableau illustrating the history of the GUM department store (*Glávnyj Universál'nyj Magazin*, or “Main Universal Store”), GUM, 2018.
- B. Fashion illustration by Marie-Thérèse Lanoa, *Robe déshabillée rose*, 1912, ink, watercolour and gouache on paper, 30.5 x 24 cm, for Madeleine Vionnet. Specialized library of the City of Paris.
- C. Mannequin painted and dressed as La Calavera Catrina, or “The Lady of Death”, a popular female icon associated with the Day of the Dead, Patzcuaro, Mexico, 2020.
- D. Mannequin displaying contemporary fashion, GUM Department Store, Red Square, Moscow, 1954. Photo copyright GUM.
- E. Visitor to the State Tretyakov Gallery, Moscow, 2018.
- F. Mannequin displaying a traditional Jewish dress in the Russian Ethnographic Museum, St. Petersburg, 2017.

2. Reference images and pattern illustration for L'Orage Robe, by Madeleine Vionnet, 1922, remade by Lucy McKenzie for "Leaning Mannequin (Roman Statue/ l'Orage)" and "Leaning Mannequin (Polychrome / l'Orage", 2021.

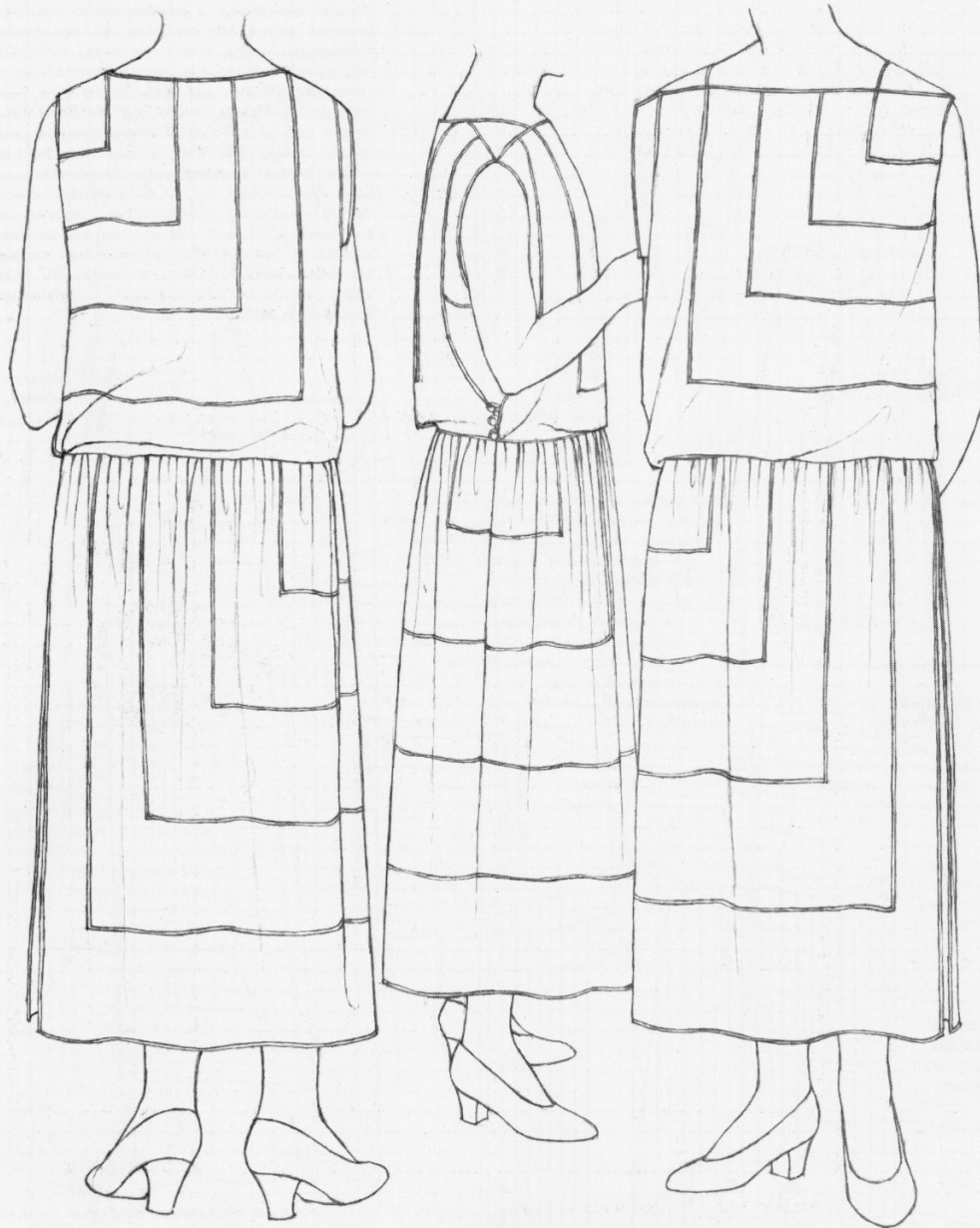




**c1922 Centre de Documentation du Costume**

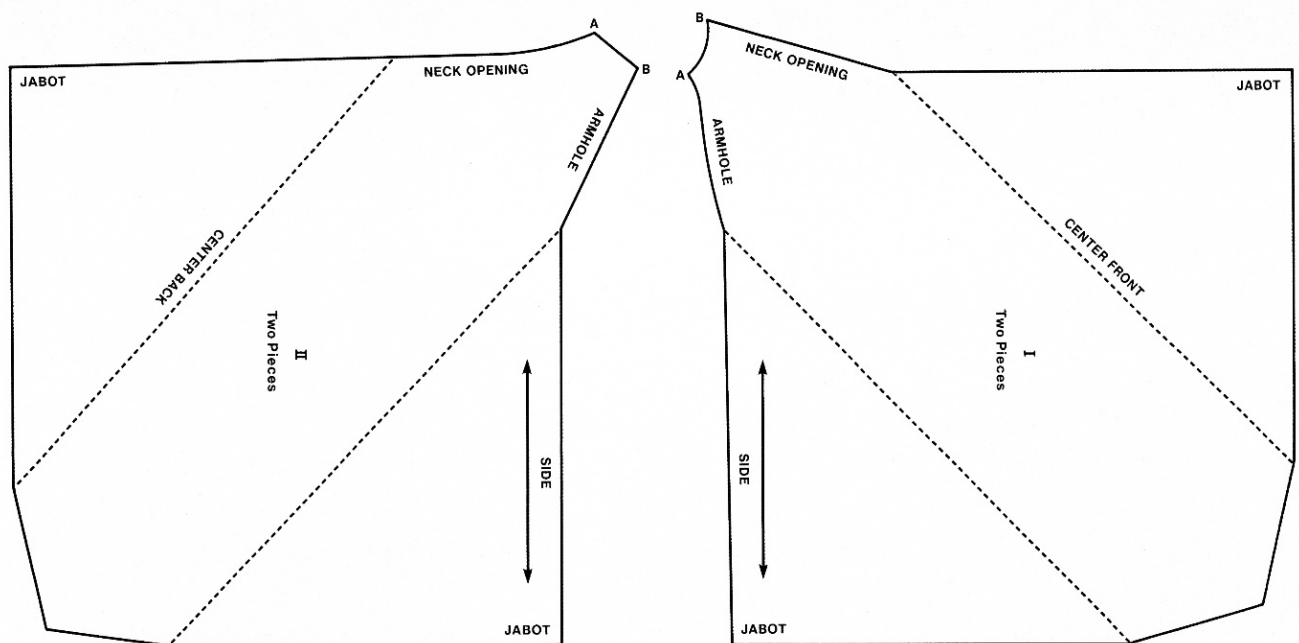
28A. An afternoon dress in coffee-brown, pale coffee, mid-fawn, pale fawn and cream silk crêpe romaine, made by Madeleine Vionnet. The blending of colours is exquisite. The dress grades from the large cream panels at the sides, waist and hem of the dress to the small coffee brown squares at shoulder and hip. Each panel of different coloured crêpe is outlined in  $\frac{1}{16}$ " wide dull-gold Russian braid. All the raw edges are

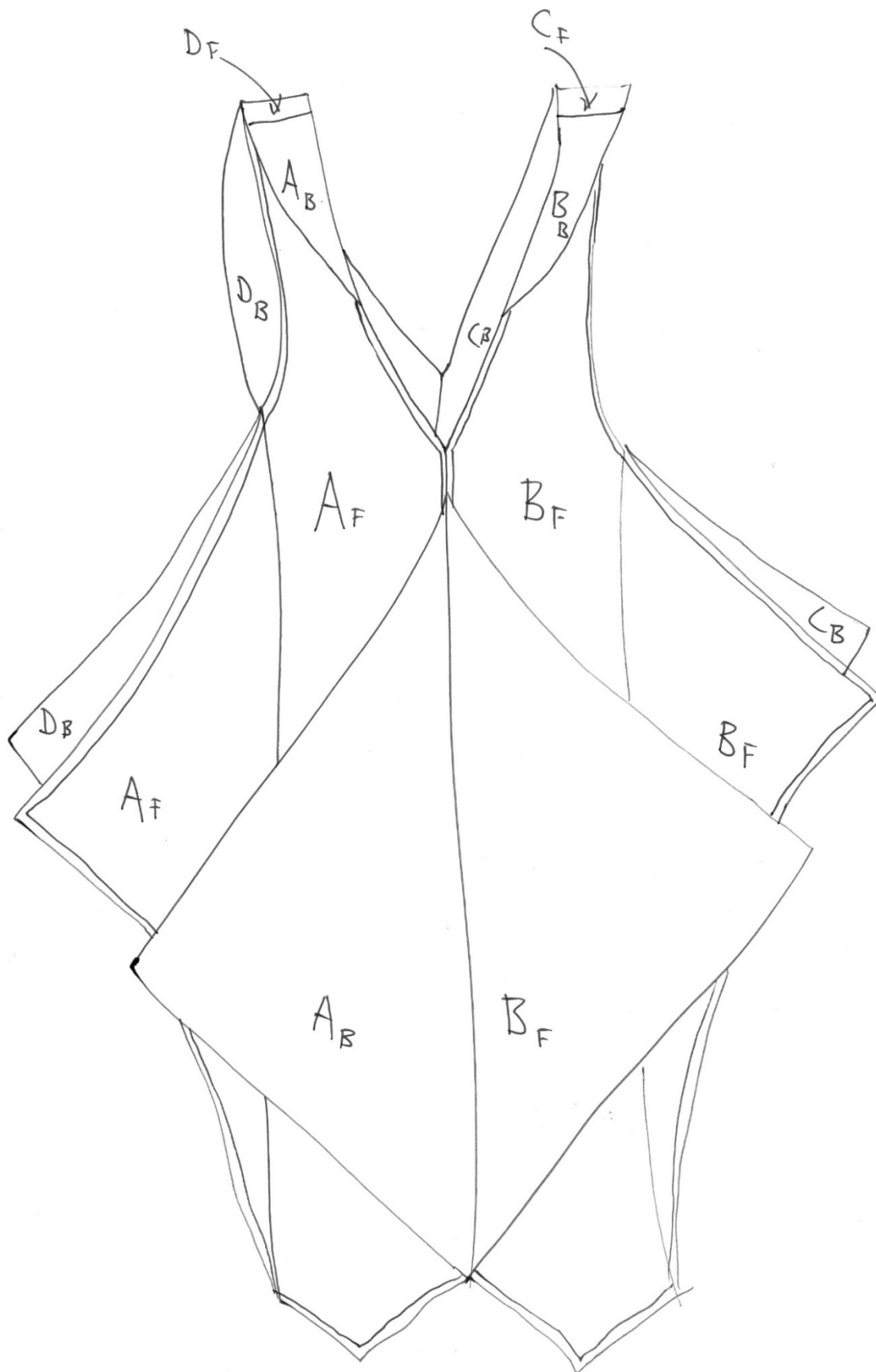
oversewn by hand. The slip is unfortunately missing, but would probably have been in cream silk to match the lightest colour. The hemline has lowered slightly since 1920. Vionnet did not like her clients to wear foundation garments and insisted on the natural figure, but a flattening all-in-one corselet could have been worn beneath the dress.



28A

3. Reference images and pattern illustration for Quatre Mouchoirs, by Madeleine Vionnet, 1918-19, remade by Lucy McKenzie for “Sitting Mannequin (Greek pottery / Quatre Mouchoirs)”, 2021.



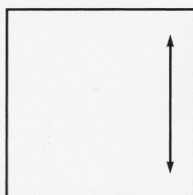




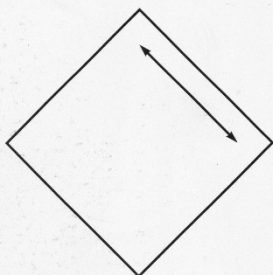
## THE BIAS

"[There are] three directions for fabric [lengthwise, crosswise, and bias]. I never forget those."<sup>29</sup> "I have always held even a table napkin and bath towel . . . by the point."<sup>28</sup>

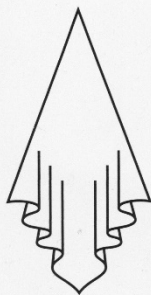
Held from a corner, with the balance of the cloth pulled by gravity, a square soon becomes distorted into a diamond.



While there are three ways the fabric may be placed, there are yarns in only two of the directions, lengthwise and crosswise; there are none in the direction of the bias. Bias is airspace, supported between the warp and weft yarns; and when fabric is hung on the bias, it is hung at junctures of the warp and weft threads. There is, therefore, no support



for that airspace; warp and weft threads rush into it, causing distortion. The squares of the weave become diamonds.



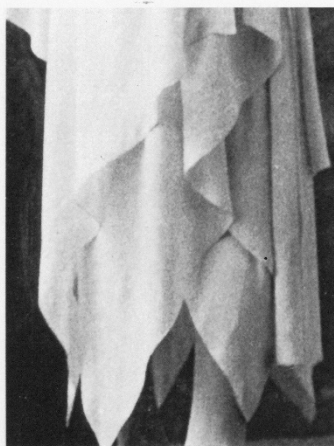
In Vionnet's time, no matter where these cascades appeared on the body—hip, waist, elbow, or neck—they were referred to as *jabots*. If the squares were used for a skirt, the bottom points formed an uneven hemline described as a handkerchief hem.



## PATTERN 3: THE TWIST

Vionnet's most beautiful dresses are often technically the simplest in shape, cut, and manipulation. This dress is composed of four squares cut on the grain but hung on the bias, with shaping at the shoulder and hem for better fit and function. The hem shaping reduced the amount of leg exposed. To prevent stretching, the squares were hand sewn together to form the tube that covered the body. This rectangular prism has jabots at center front, back, and sides.

The shoulders are twisted before stitching, much like a Möbius band. The twist replaces shoulder and bust darts. Rather than being secured in place by sewn darts, the excess fabric floats in place. The twist thus functions as both a fitting and a decorative device in its soft enhancement of the area.



TOP: Pattern 3. Detail of a shoulder.  
BOTTOM: Handkerchief hemline.

# PATTERN 3 1918-19

**MATERIAL**  
Off-white silk, crêpe.

**COLLECTION**  
Musée de la mode et du textile, collection U.F.A.C.

**FEATURES**  
Simple bias pattern composed of four squares cut on the grain. Twisted shoulder. Hand-stitched seams necessitated by bias. Jabot and handkerchief-hem edges hand rolled. Belt is missing. Twisted and gathered shoulder is inspired by classical Greek dress.

## COMPOSITION

- 1. MAKE TUBE TO COVER THE BODY.**
  1. Hand stitch center front of parts I, and center back of parts II.
  2. Spread the material and join part I to parts II by hand stitches at side seams.
- 2. JOIN THE SHOULDERS.**
  - Twist each shoulder of the back bodice, parts II, once toward the outside and join at point A and B.
- 3. FINISH JABOT, ARMHOLE, AND NECKLINE WITH HAND-ROLLED HEMS.**



4. Reference images of public monuments depicting Soviet martyr Zoya Kosmodemyanskaya, remade as the head of Lucy McKenzie's three mannequin works.





5. Reference images for makeup and face painting on Lucy McKenzie's three mannequin works.

