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Living in a Curatorial world - paper

Fashion designers have become active in their use of the art gallery and curatorial practice as a device to provide further meaning to their work. From Hussein Chalayan's *Airmail clothing,* Musée de l'Union Centrale des Arts Decoratifs, Paris 1999 to Issey Miyake *A-poc making*, Vitra design Museum, Berlin 2001 the exhibition has become an extension of the standard fashion iconography. As the designer becomes curator how has the role of the museum curator evolved?

The museum exhibition plays a key role in broadening the image of fashion purveying a lasting impression that generates an intimacy and an active dialogue between the viewer and the artifact. The power of gesture and interpretation expressed through a series of works invites a critical engagement that produces intellectual, artistic and historical readings.

This paper examines the interpretation of fashion through material culture analysis and the visual culture of exhibition practices. It will investigate the role of the curator in providing an academic framework and a visual approach to the study of fashion through the use of material artifacts and the corresponding intellectual discourse articulated through the selection of the works, their particular placement and juxtapositions, and the use of space and text to convey a certain theme or concept.

Focusing on the Redevelopment of the Gallery's [National Gallery of Victoria] premises at St.Kilda Rd, this paper will reference the development of the new fashion and textile gallery, and the methodologies adopted to articulate the collection, including a soundscape digital imaging and the design of mannequins. The opening exhibition *House Mix* brings together a unique group of items by different artists from the medieval period to now, will illustrate the scholarly contribution of curatorial practice.

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