



Passion for Fashion (117)

Mon, 9th Dec 2019 GMT+1/BST

Lot 267

Estimate: £15000 - £25000 + Fees

A rare John Galliano 'Afghanistan Repudiates Western Ideals' complete ensemble, Spring-Summer 1985, Galliano 1 label, the long brown striped wool tailcoat inset with antique Lancashire roller-printed blue cotton with orange tartan over-print, broad, wide, exaggerated shoulders, pointed uneven lapels with antler buttons to cuffs and front closure, lined in yellow, blue and grey striped Madras cotton, with broad rectangular central rear tail that can be buttoned up or down, elongated ankle-grazing sleeves, curved centre-back seam forming a hump, chest approx 40in 102cm; together with an over-sized striped cotton shirt with elongated sleeves and outsized cuffs, two buttons centre-back so that the shirt tails can be pinned up if desired, and matching dhoti-style trousers; the double-breasted striped moiré waistcoat with curved mother-of-pearl buttons, lined in two different striped cottons, the buttonholes running from the top of the lapels to the edges of the curved hem, ties to back (4)

Provenance: the Mr Steven Philip Collection

This ensemble is illustrated in 'Galliano, Spectacular Fashion,' by Kerry Taylor, p.22.

'Afghanistan Repudiates' was Galliano's first major commercial collection after his degree show. His new backer (the 24-year-old Ghanian-Dane Johann Brun) advanced £3000 to buy the fabrics. The inspiration for the collection was a 1920s Punch caricature of a furious Afghan native jumping on a Western bowler hat. From his studio in London's East End, Galliano was surrounded by a melting pot of cultures, many of them Hindu and Muslim, which triggered ideas for many of the shapes and fabrics used in this collection. This was not seen as cultural appropriation, more cultural appreciation. This magpie approach to taking elements from different cultures or times and combining them to make something fresh and new is something Galliano has done throughout his long career. Taking elements from his degree show (the buttoning up and down hems, outsized sleeves, contrasting fabrics, historicism), he introduced soft muslins in saffron or dark reds dyed 'the colour of dried blood' and bold Madras stripes. There was no catwalk show - they couldn't afford one - just a static display of about 20 pieces at the British Designer Show, Olympia 2, 13-16 October 1984. Aided and abetted by his friend Amanda Grieve (later to become Lady Harlech), the stand was styled with his fashion illustrations behind broken glass, old suitcases tied up with string, assorted pots and cutlery. Not many of these coats were produced - the long coat (it also came in a shorter version) retailed for around £500, which was the equivalent of an average office worker's monthly wage at the time.