

## Fashion Meets Fantasy

By BERNADINE MORRIS

Rudi Gernreich came with two models wearing his "basic bicycle dress"—handlebars on the shoulders, bicycle seat as a loincloth, reflectors on the chest and practically nothing in between.

"We had to go to several bicycle shops to find the right parts," said Mr. Gernreich, nodding at Christopher Den Blaker, the jewelry designer, who helped him create it.

Karl Lagerfeld came from Paris with materials for an 18th-century vignette: painted screens and boxes into which dresses were neatly folded. Yves Saint Laurent sent two Mondrian dresses from 1965 and a couple of his pop-art styles made the following year.

Paloma Picasso brought a 15-minute film starring Paloma Picasso. It was shown on a television screen. Valentino sent a 28-foot wood carving depicting the finale of his fashion show, when all the models march down the runway of his salon in Rome shepherded by the designer himself.

That was only part of the action at the Rizzoli International Bookstore and Gallery the other night when the exhibition Fashion as Fantasy opened. Even so, it was more than most of the 1,200 or so visitors could find or absorb. Most of them had trouble finding the coatroom.

The narrow aisles of the charming bookstore at 712 Fifth Avenue were cluttered with exhibits and exhibitors as well as viewers and it was difficult, if not impossible, to tell where one group ended and the other began.

### Pennies on the Floor

An unidentified, self-proclaimed "street person from SoHo" with a shaved head and a padded satin costume made with interesting protrusions occasionally opened a bulge and spilled pennies on the floor. He was a guest.

Ralph Lauren, one of the more charitable visitors, who was also an exhibitor, said, "you can't really look at the things until you are alone."

Since the exhibition will continue through Jan. 31, there will be plenty of time to sort things out.

But the advance guard, some of whom paid \$50 for the preview to benefit Fountain House, the psychiatric rehabilitation center, expressed bewilderment.

"What does it all mean?"



Giorgio Sant'Angelo looks up at banner he did for Rizzoli show. Price: \$50,000.



Paloma Picasso wore dress from Pablo & Delia, London, and a silver fox jacket.

was a frequent question, alternating with "Where is it?"

The exhibits were nestled in between the bookshelves, suspended from the ceiling or hung high on the walls. The exhibitors ranged from Adolfo, whose idea of fantasy was beaded dresses with a 1920's look, to Andy Warhol, who put a rack that said Bloomingdale's on a box marked Bendel's. On the rack were clothes with a lot of different labels, including Stephen Burrows and Valentino.

Mr. Warhol spent most of the evening holding court in front of a dress of radiating colors by Charles James near the entrance of the store where everyone had to pass him going in or out.

The collection was assembled by Roberto C. Polo, creative director of Rizzoli, who said there were 53 exhibitors throughout the store. Some of the displays were for sale.

### A Silk Banner

Giorgio Sant'Angelo is asking \$50,000 for a silk banner he painted himself, which flies over the heads of visitors.

Marisol, the sculptor, made a dress for which she is asking \$2,500.

"I didn't sew it—I just cut it out," she explained. The dress has holes all through it.

Mary McFadden, who wrapped two poles in silk and hung her jewelry on them, was disappointed with the contributions from the American designers.

"The Europeans are the craftsmen. The Americans just showed dresses," she said. "Rudi is the only creative one—so bizarre and imaginative."

There were some who felt imagination went too far.

"There's a difference between fantasy and self-indulgence," said Julian Tomchin, the fabric designer.

"I'm all for amusing, crazy goings-on," said Diana Vreeland, who was billed as special consultant to the exhibition but who said she had not been consulted much.

"But essentially fashion is a totally serious business and it always has been," she added.

The aim of the exhibitor was to make a statement about fashion and art, according to Mr. Polo. What he created was a happening, 1960's style. Its message, if any, was concealed in the crush, where 50 cases of California champagne were consumed and hardly anybody knew what he was looking at. Some malcontents were looking for ginger ale.



Ritsuko, a model, wears Mary McFadden dress as she examines one by Marisol.



The New York Times/Don Hosan Charles and Larry Morris

Zandra Rhodes with her exhibit: a dress one can wear, hung in silk picture frame.