

vestito

numero 5

PROFONDO
spring/summer 2021
ROSSO

Giambattista Valli

In copertina
Ensemble cape de soir en taffetas de soie multi-volantée



vestito

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Vestito

«But who says this is what couture has to be?»

Profondo Rosso

È il colore di sottofondo delle collezioni haute couture primavera/estate 2021, diventato per la semplicità in esse impiegata da molti couturier. Il rosso punteggia la stagione, partendo dalle varianti di colore primario, passano attraverso le diverse sfumature fino - grazie a dosi di bianco al suo interno - giungere a rosa. Sarà poi sempre questo colore il vero incubo degli "uomini che fanno di conto" quando esattamente misureranno l'impatto della pandemia sui conti del fashion. Sfilate annullate e, soprattutto, negozi chiusi con il solo e-commerce a rappresentare il canale di vendita nei mercati della moda. Un anno che ha registrato aumenti di fatturato a tre cifre, ma a cui fanno da contropeso i cali - quasi - delle vendite in store. Criticità accentuate dal blocco degli spostamenti turistici che hanno svuotato le città e di conseguenza le vie del lusso. "Lusso" che però non ha perso il suo potere di attrazione e - pandemia permettendo - tornerà presto a correre.





Valentino, 26 gennaio 2020

La Galleria di Palazzo Colonna a Roma è il set scelto da Pierpaolo Piccioli per la collezione Valentino haute couture primavera/estate 2021. Intitolata *Code Temporal*, la performance - oltre a specchi, marmi, dipinti e sculture presenti in loco - vanta un commento musicale firmato da Robert del Naja, leader dei Massive Attack. Secondo alcuni rumors, sarebbe proprio lui l'artista misterioso e ormai celeberrimo, nascosto dietro allo pseudonimo "Bansky".

Haute Couture ● Vision

© Matteo Garrone for Dior

Christian Dior, 25 gennaio 2021

Un secondo cortometraggio, sempre firmato Matteo Garrone e intitolato *Le château du taroc*, racconta la nuova collezione haute couture firmata da Maria Grazia Chiuri per Dior. A ispirare il racconto è la passione per i tarocchi di monsieur Christian Dior. Nel film, una giovane donna si muove all'interno di un castello e intraprendendo un viaggio alla scoperta della propria identità grazie all'incontro con le figure delle carte divinatorie: la Sacerdotessa, l'Imperatrice, la Giustizia, il Pazzo e l'Appeso.





Franck Sorbier, 27 gennaio 2021

A maggio del 2018 Frank e Isabelle Sorbier incontrano l'attrice Catherine Wilkening. Il tempo e il reciproco processo di scoperta rivela le molte affinità. Così, la collezione haute couture 2021 è intitolata *Præces univæ* e interpretata dall'attrice che, per il video di presentazione, reinterpreta anche le sue opere di scultura: Madonne adornate d'oro e porcellana.



Aganovich, 28 gennaio 2021

Nana Aganovich e Brooke Taylor continuano a raccontare le loro storie. Misteriose. La collezione primavera/estate 2021 è intitolata *La Rose Envie* - "un gioco di parole che parte dalla canzone *"La Vie en Rose"* di Edith Piaf", sottolinea Brooke Taylor - e appare come un omaggio a questo colore che - in contrasto al buio dei tempi attuali - è impiegato a profusione. "Abbiamo deciso di esplorarne il maggior numero di sfumature. Alcune straordinariamente belle, altre malate"...continua a pag. 398

A lato, il look 13, intitolato *Rosicrucifixion*



Fendi Couture, 27 gennaio 2021

“Un viaggio attraverso il tempo, una visione libera da qualsiasi confine, che parte dallo spirito romantico del circolo letterario Bloomsbury Group, per arrivare alla potenza eterea dei marmi di Galleria Borghese”. Questa la descrizione della prima prova di Kim Jones alla guida creativa di Fendi. Per location, il Palais Brongniart di Parigi. In pedana Demy Moore, Kate Moss, Christy Turlington, Farida Khelfa, Cara Delevingne, Bella Hadid, Adwoa Aboah. ...continua a pag. 350



Elie Saab, 19 febbraio 2021

La presentazione arriva a fine febbraio, ma l'attesa è ben ripagata perchè lo show di Elie Saab per la haute couture primavera/estate 2021 è di quelli che si ricordano. Il suo *Theater of dreams*, presenta silhouette esagerate che si trasformano in una realtà abbagliante e spettacolare. Più drammatiche diventano abbigliamento, passamaneria, maniche o spalle alate. Un'apparizione scintillante composta da forme voluminose e trame fantastiche.

*...«avevo appena finito di dipingere
un giubbotto per Madonna»...*

Keith Haring

La testa conta

Focus sull'estremità superiore

Sculture d'arte moderna e contemporanea che rappresentano - in differenti modi - un punto nevralgico del corpo umano. La sede del cervello e della maggior parte degli organi sensoriali: vista, olfatto, udito e gusto.

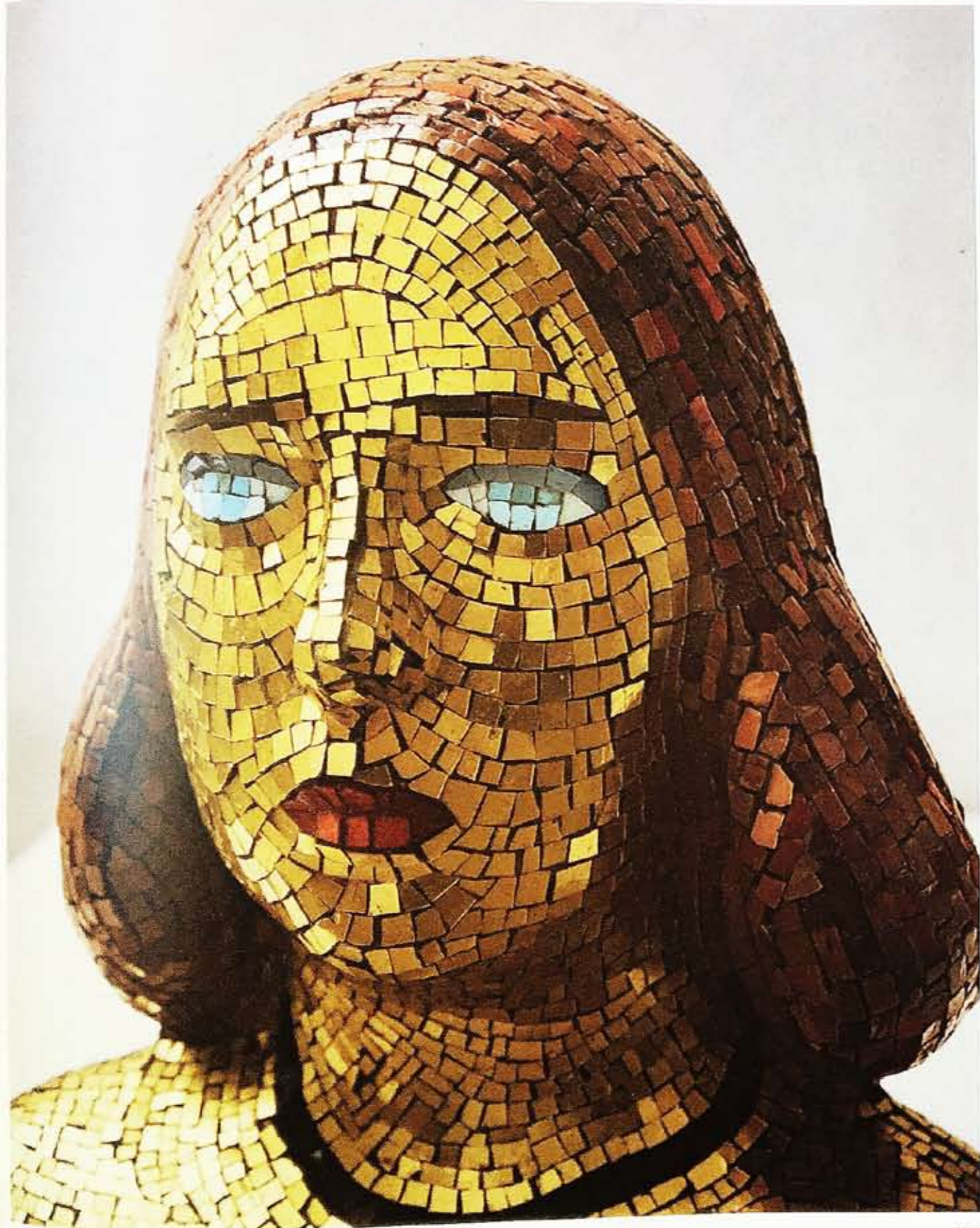
A lato, Rudolf Belling, *Sculptur 23*, 1923
Bronze, partly silvered
Pfalzgalerie Kaiserslautern, Kaiserslautern
da *Art of the 20th Century*, Taschen, 2000



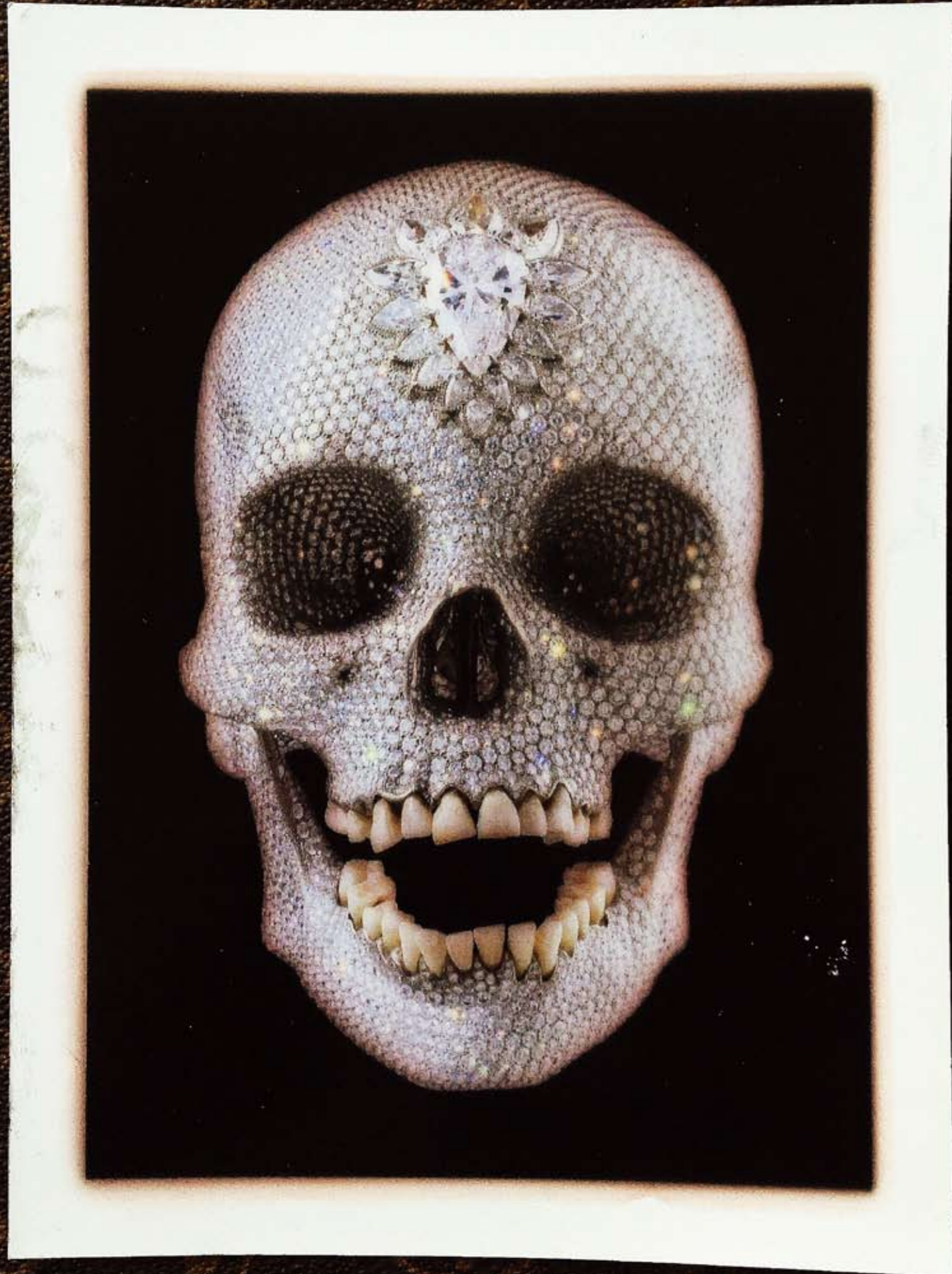
Haute Couture ● Reference

1938 Lucio Fontana, *Busto di donna*, Ceramica, Milano, con
1938 Giovanni Anzani, *Busto di donna*, 1938 Mosaico su
1938 Lucio Fontana, *Busto di donna*, 1938 Mosaico su
1938 Giovanni Anzani, *Busto di donna*, 1938 Mosaico su
1938 Lucio Fontana, *Busto di donna*, 1938 Mosaico su

sui lavori più significativi, come sempre nettamente
individualizzati, liberi, contraddicenti i luoghi comuni,
servendosi della ceramica al di là dei pericoli e delle abitudini
che appesantiscono l'uso di questo materiale o addirittura
contraddicendo l'evidenza volumetrica della scultura con il
ricorso a tessere musive colorate che frangono
pittoricamente la superficie.







A lato, Damien Hirst, *For the Love of God*, 2007
Platinum, diamonds and human teeth
Photo Prudence Cuming associates. © Damien Hirst and Science Ltd. Dacs 2012





Le teste di Louise

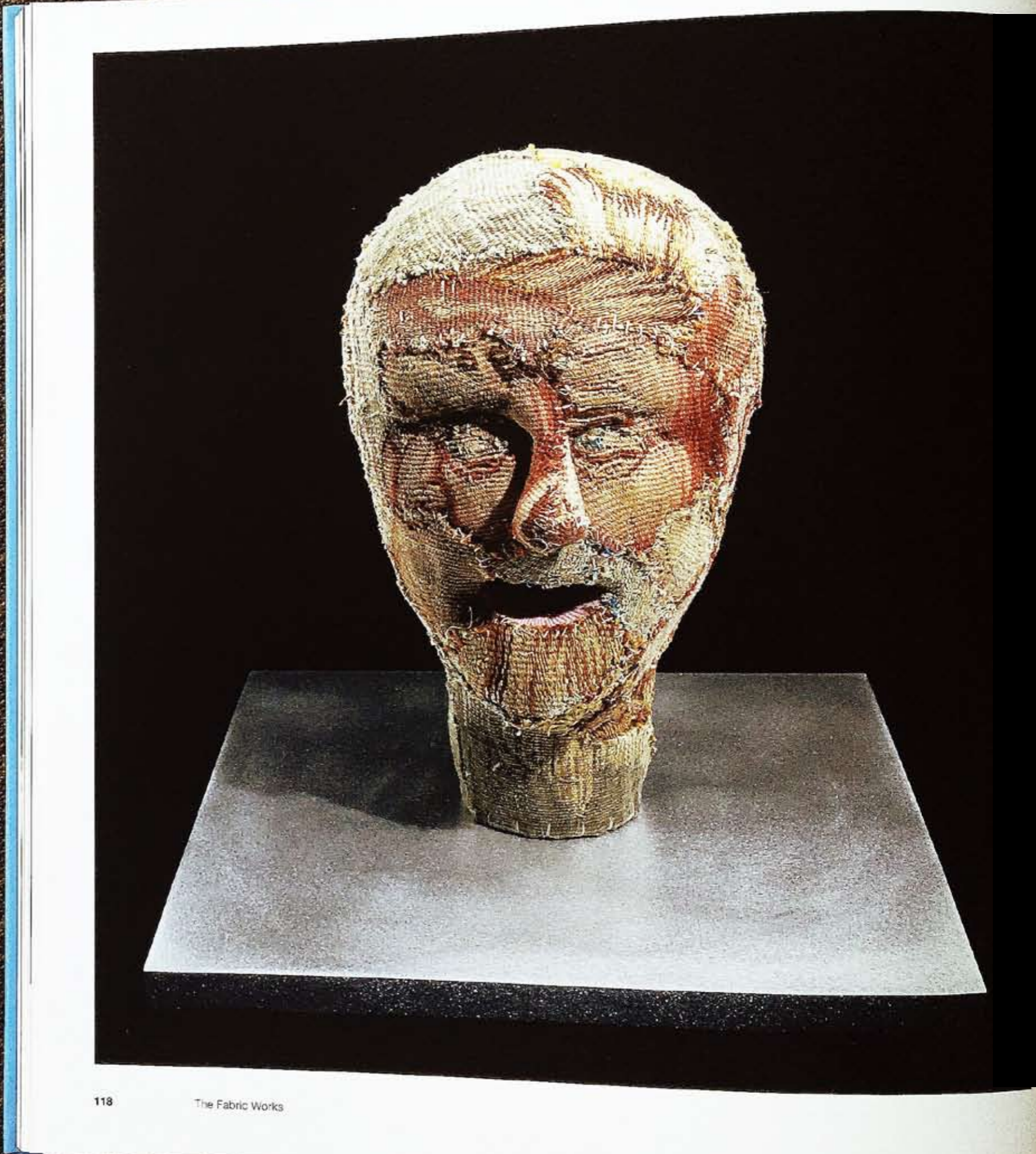
Teste e tessuti impiegati per raccontare l'uomo
Louise Bourgeois ha utilizzato, come componenti delle sue sculture e dei suoi disegni, i propri vestiti e gli indumenti dei suoi cari. Altri dei suoi lavori hanno impiegato i tessuti per dare nuove rappresentazioni del volto umano.



A lato, Louise Bourgeois, *Untitled*, 2002
Tapestry
Da *Louise Bourgeois. The Fabrics Works*, di Germano Celant,
Skira e Fondazione Emilio e Annabianca Vedova, 2010



A lato, Louise Bourgeois, *Untitled*, 2003
Fabric and stainless steel
Da *Louise Bourgeois. The Fabrics Works*, di Germano Celant,
Skira e Fondazione Emilio e Annabianca Vedova, 2010



A lato, Louise Bourgeois, *Untitled*, 2002
Tapestry and aluminum
Da *Louise Bourgeois. The Fabric Works*, di Germano Celant,
Skira e Fondazione Emilio e Annabianca Vedova, 2010



A lato, Louise Bourgeois, *Untitled*, 1998
Pink and white fabric
Da *Louise Bourgeois, The Fabric Works*, di Germano Celant,
Skira e Fondazione Emilio e Annabianca Vedova, 2010



Glass couture

Panneggi e vestiti impressi nel vetro

Rizzoli International pubblica la prima monografia dedicata alla scultrice Karen LaMonte. Intitolato *Karen LaMonte*, il testo raccoglie le opere dell'artista in un volume composto da 250 immagini. L'artista è celebre per le sue sculture in vetro, ceramica e ferro arrug-



*«To me exploring [an] expansive expression
of inherent beauty is one of the most exciting
aspects of reinventing an ancient icon.
I like to challenge the boundary
between representation and reality»*
★ Karen LaMonte

ginito che ritraggono figure femminili nude o panneggiate da abiti. "Clothes make the woman or the woman makes the clothes" si chiede Lucy R. Lippard a riguardo del lavoro di Karen LaMonte in uno dei saggi a corredo della pubblicazione. Saggi che inquadrano il lavoro della scultrice nel contesto dell'identità femminile, della musica, della storia dell'arte e della scienza.

*«The instant I saw it in glass for the first time,
I could see the hollow interior shape,
and I knew in that moment that I wanted
the hollow to be an articulated impression of a body,
an absent woman»*





«I was inspired to make female figurations of night—somber, seductive, and inscrutable»



A lato, la copertina del libro.
Nelle pagine precedenti, Karen LaMonte, *Reclining Nocturne 3*, 2017. Photo: Martin Polák



Fashion lifestyle

Saint Laurent per prodotti extra-luxe

Anthony Vaccarello introduce per Saint Laurent, e sono disponibili presso una short list di negozi monomarca, una serie di prodotti lifestyle. Il Dna del brand si espande così nei settori dell'innovazione e del design, collaborando con realtà leader dei rispettivi settori, tra le quali: J.L. Coquet, Baccarat e Bang & Olufsen.



SAINT LAURENT





Haute luxury

Per capire il lusso, c'è una mostra

Il Musée des Arts Décoratifs di Parigi ha organizzato la mostra *Luxes* per esplorare le percezioni del lusso attraverso i secoli. In mostra un centinaio di oggetti, di cui la maggior parte proviene dalle collezioni permanenti del museo oltre che dal Musée du Louvre sede di Parigi e da quella di Abu Dhabi, dalla Bibliothèque Nationale de France, dal Musée du Quai Branly, oltreché da maison del lusso. Il museo nel corso degli anni, come sua propria prerogativa, ha accumulato oggetti e ne custodisce più di 800 mila, raccogliendo artefatti che rappresentano la storia del fascino umano per la bellezza e il concetto di lusso ha risuonato nelle sue collezioni sin dalla sua fondazione. Inaugurata il 15 ottobre 2021, la mostra resterà aperta sino al 18 luglio 2021. www.madparis.fr

A lato, Guo Pei collezione *Samsara Pékin*, 2006.
Courtesy of the Asian civilisations museum, Singapore.
© Photo Russel Wong



Home couture

La pandemia cambia gli eventi glamour

Il luogo dove solitamente l'haute couture esibisce il meglio di se, ovvero nella dorata terra dei "red carpet" - causa pandemia - muta. Vietati gli eventi collettivi, premi e inaugurazioni si svolgono così in modalità "virtuale" con partecipanti collegati via computer dalle loro case. Vietate le photocall, le star si mostrano in tutto il loro splendore dal balcone di casa.

A lato, Anya Taylor-Joy wore a Dior Haute Couture light blue satin strapless dress.
Foto Law Roach





Golden Couture

Virtuale sì, ma sempre spettacolare!

I Golden Globe ai tempi della pandemia. Assegnati in modalità "virtuale", a febbraio sono stati assegnati i premi decretati dalla giuria composta dai giornalisti della stampa estera di Hollywood iscritti all'Hfpa (Hollywood Foreign Press Association). Dopo 37 anni, il premio alla miglior regia va ad una donna (Chloé Zhao con "Nomadland"). Premiata anche Laura Pausini, miglior canzone originale.

Cynthia Erivo annuncia il premio come *Best Screenplay, Motion Picture* alla 78th Annual Golden Globe Awards al Beverly Hilton di Beverly Hills.
Indossa Valentino haute couture spring/summer 2021 © HFPA Photographer





Una vita Bill Murray

I Golden Globe ai tempi della pandemia. Show dell'attore

In ritardo rispetto agli anni passati, a fine febbraio ha avuto luogo la 78° edizione dei Golden Globe. Tra gli eventi più attesi nel mondo dello spettacolo, la pandemia in corso ne ha inevitabilmente ridefinito spazi e luoghi: presentatrici collegate dai due lati degli States; molti attori connessi in remoto; dal vivo, pompieri ed infermieri provvisti di mascherine e su tavoli distanziati (un grande omaggio a chi, nell'ultimo anno, ha duramente lavorato per la tutela del prossimo). Insomma, lo specchio del momento storico che stiamo vivendo in tutto il mondo. Si è già ampiamente parlato delle candidature e delle premiazioni, come grande spazio è stato dato alle mise più o meno formali degli attori. Vorrei però porre l'attenzione su una parentesi di quella serata. Su un attore in particolar modo: Bill Murray. Candidato come miglior attore non protagonista per il film *On the rocks* (il premio poi è stato vinto da Daniel Kaluuya), l'attore è apparso via Zoom con una sgargiante camicia hawaiana e un Martini in mano. Che il clima di quella serata sia stato meno ingessato rispetto alle edizioni precedenti, con molti attori che hanno optato per un abbigliamento casual, è fuori da ogni dubbio. Ma, bhe, Bill Murray non ha fatto altro che essere Bill Murray: fuori da ogni schema. Attore dal talento indiscusso,

«...Bill Murray non ha fatto altro
che essere Bill Murray:
fuori da ogni schema.
Attore dal talento indiscusso,
Murray nella sua lunga carriera
è stato protagonista sia di grandi blockbuster
come *Ghostbusters* sia di film indipendenti.
Ma non è solo questo che lo ha reso
la leggenda vivente che è.
Non ha un agente,
né un ufficio stampa,
né un telefono...»

Murray nella sua lunga carriera è stato protagonista sia di grandi blockbuster come *Ghostbusters* che di film indipendenti (basti pensare alle sue collaborazioni col regista Jim Jarmusch). Ma non è solo questo che lo ha reso la leggenda vivente che è. Non ha un agente, né un ufficio stampa, né un telefono. Bill Murray ha un numero verde legato ad una segreteria, e chi ha necessità di contattarlo lascia un messaggio nella speranza di essere ricontattato. Per dire, Theodore Melfi ha impiegato mesi per contattarlo quando cominciò la produzione di *St. Vincent*. Leggenda narra che sia stato avvistato rubare patatine fritte ad ignare persone, lasciandole a bocca aperta con un: "Se lo racconti in giro non ti crederà nessuno". Ma questa è solo la più famosa. Esistono storie su serate di karaoke, shottini di vodka, scavi archeologici, la sala stampa della Casa Bianca e i Chicago Cubs. Ad un'edizione del Toronto Film Festival, Murray parlò di un particolare viaggio in taxi. Durante il tragitto, il taxista raccontò di essere un sassofonista ma di avere ritmi di lavoro talmente pressanti da non potersi dedicare allo strumento. L'attore non perse tempo: si offrì di guidare il

«...I Golden Globe sono stati la riconferma
di una persona svincolata
da condizionamenti di sorta;
la libertà non "di quello arrivato",
ma quella di una persona che ha tracciato
il solco della sua vita senza subire pressione,
in un ambiente altamente competitivo
come può essere Hollywood...»
★ Ilaria Colombo

mezzo, in modo tale che l'uomo potesse dedicare finalmente tempo alla musica. Sono talmente tante le storie che circolano sul suo conto che nel 2018 è uscito, negli Stati Uniti, *The Bill Murray stories: life lessons learned from a mythical man*: Tommy Avallone, il regista, le ha raccolte producendo un documentario di un'ora e dieci. Al di là dell'aneddotica, i Golden Globe sono stati la riconferma di una persona svincolata da condizionamenti di sorta: la libertà non "di quello arrivato" (un uomo di settant'anni, con una forte carriera alle spalle, che si può permettere di), ma quella di una persona che ha tracciato il solco della sua vita senza subire pressione, in un ambiente altamente competitivo come può essere Hollywood. Una lezione preziosa, in un momento in cui sentiamo peso e fragilità di una pandemia globale. Bill, sei il mio nuovo spirito guida!

Ilaria Colombo

Miti di oggi

Jennifer Lopez apparizione divina

Archiviato il 2020, il nuovo anno è stato salutata dall'apparizione di Jennifer Lopez sul palco di New York, dove si è esibita nel corso del *Times Square 2021 New Year's Eve Ball Drop Celebration*. Statuaria e quasi divina, la cantante e attrice sfoggiava dimensioni sovrumane grazie al mantello firmato Valentino e appartenente alla collezione haute couture autunno/inverno 2020-21 *Of Grace and Light*. A completare il look un copricapo a rete tempestato di pietre firmato da Marianna Harutunian. Jennifer Lopez ha proseguito la performance, la cui preparazione è stata condivisa via social dal suo stylist Rob Zangardi, rivelando sotto al mantello un secondo outfit firmato Balmain: giacca custom made e tuta interamente ricoperta di cristalli.

A lato Jennifer Lopez in Valentino Haute Couture.
Credit: Valentino/GettyImages



United couture

Lady Gaga a Washington in alta moda

Inizio d'anno col botto per l'alta moda. I primi mesi hanno gettato alle ortiche alcuni "luoghi comuni" che spesso vengono utilizzati per criticare l'haute couture. Chi l'accusa di essere lontana dalla "vita vera", di essere un vecchio carrozzone fuori dal tempo e dallo spazio o di essere solamente "una roba da ricchi", ha avuto dimostrazione tangibile di quanto sia vitale. Il 20 gennaio 2021 Lady Gaga è stata invitata alla cerimonia di insediamento di Joe Biden come nuovo Presidente degli Stati Uniti. Una breve apparizione sul piccolo palco allestito sul retro del Campidoglio di Washington per cantare l'inno americano, ma Lady Gaga ha saputo incantare il mondo. Merito del look Schiaparelli Haute Couture scelto dalla cantante. Un look che a descriverlo: *"una giacca aderente in cashmere blu scuro e una gonna in faille"*

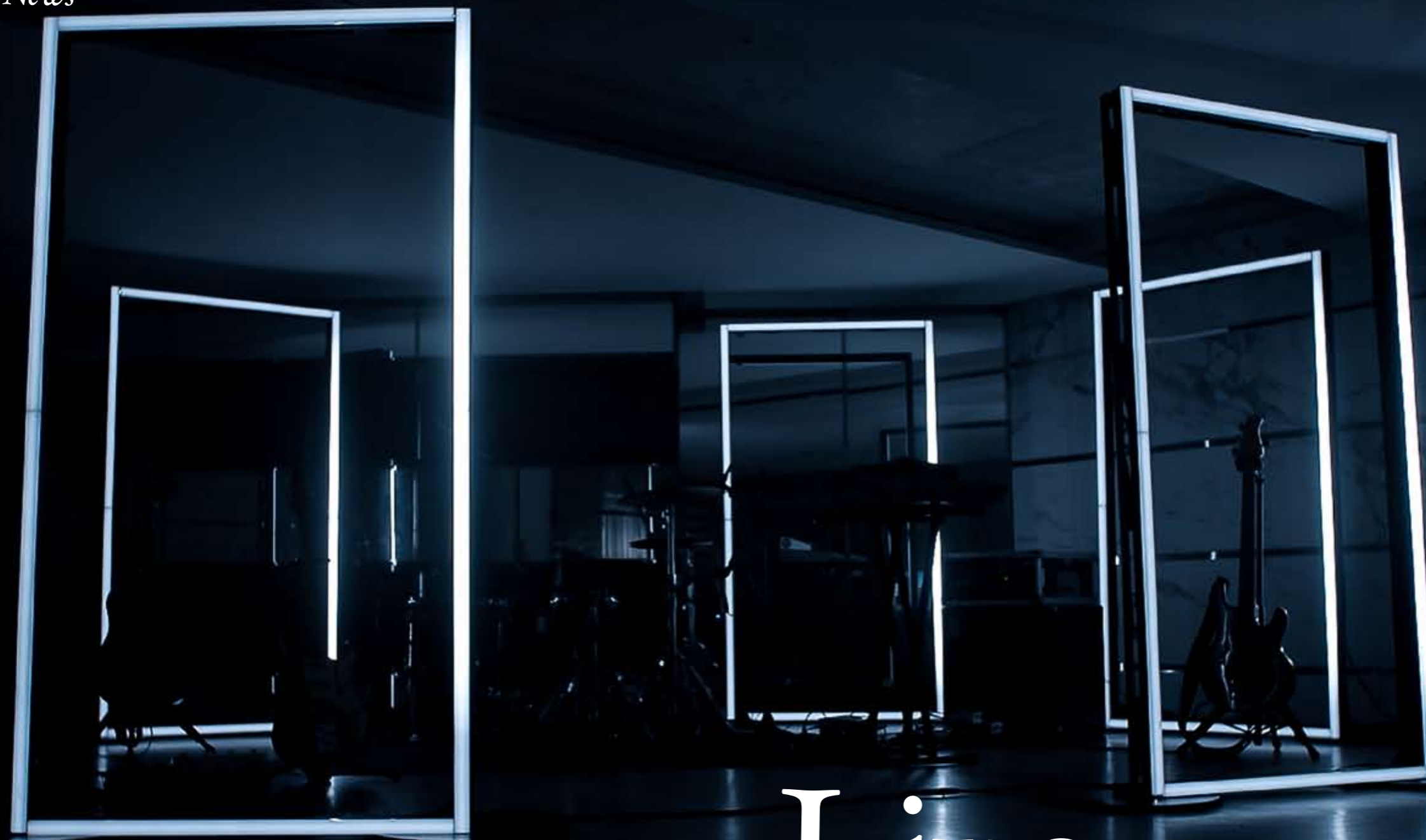


«As an American living in Paris,
this ensemble is a love letter to the country
I miss so dearly and to a performer whose artistry
I have so long admired.
Maison Schiaparelli is honored
to have this chance to dress the iconic Lady Gaga
on this historic Inauguration Day.
God Bless Lady Gaga and God Bless America»
★ Daniel Roseberry



di seta rossa con una spilla dorata che raffigura della colomba della pace”, appare quasi banale, ma è nella resa dei volumi, dei materiali e soprattutto, nell’abile alterazioni delle “misure”, che questo look ha saputo dare speranza al mondo. Daniel Roseberry, direttore creativo di Schiaparelli, così ha commentato: “As an American living in Paris, this ensemble is a love letter to the country I miss so dearly and to a performer whose artistry I have so long admired. Maison Schiaparelli is honored to have this chance to dress the iconic Lady Gaga on this historic Inauguration Day. God Bless Lady Gaga and God Bless America”.





Live concert

Performance musicali da Saint Laurent

Per Saint Laurent Rive Droite, Anthony Vaccarello continua a esplorare nuove esperienze culturali, collaborando con talenti emergenti attraverso la serie *live sessions*. La band Keep Dancing Inc - abbreviato KDI - trio composto da Louis, Joseph e Gabrielle, ha tenuto una performance per Saint Laurent. L'8 aprile, infatti, il gruppo ha eseguito tre brani dal vivo presso il negozio Saint Laurent Rive Droite di Parigi. Il gruppo è conosciuto per i ritmi elettronici e synth pop. *Embrace*, il loro album di debutto pubblicato nell'ottobre 2020, è un successo e contiene dodici brani registrati tra Parigi e l'Inghilterra con il produttore britannico Tom Carmichael. La performance è stata trasmessa sui canali - Instagram, Facebook, Youtube, Twitter e sul sito Ysl.com - del marchio Saint Laurent.



Ballet couture

Adeline Andre e le creazioni per il ballo

La quinta *Exposition collective des artistes de la Ruche*, mostra che si tiene ogni due mesi a Parigi presso lo spazio della fondation La Ruche-Seydoux e organizzata in collaborazione con l'Association Atelier Alfred Boucher, ha visto in esposizione anche una creazione firmata Adeline Andre. L'abito, denominato *Démontable dress* è realizzato in organza di seta su cui sono stati inseriti disegni all'acquerello raffiguranti i costumi per balletto realizzati dalla couturier. La mostra, inaugurata il 14 gennaio, si è chiusa il 31 gennaio.



Passione metallo

Julien Dossena risplende per Rabanne

Prima tessuti che imitano il metallo, come le superfici interamente ricoperte di paillettes. Dopo la minuteria metallica esibita nelle infinite zip che aprono i dress trasformandoli in cardigan. Poi i piccoli pattern fatti di lembi di metallo vero che si ripetono in moduli. Il tutto in opposizione alla delicatezza dei pizzi che punteggiano tutta la collezione. Per arrivare alle "corazze" pensate da Julien Dossena per Paco Rabanne, che hanno incantato la Paris fashion week dedicata alla proposte pret-a-porter primavera/estate 2021. Femme ricoperte da colate di metallo che nulla hanno a che spartire con "limitazione" o "costrizione" ma, come da millenni accade in culture diverse da quella occidentale, rispondono al concetto che coprire/proteggere è comunque valorizzare.



Haute Couture ● Attitude



Paco Rabanne ★

Triumph couture

La moda si fa "ricca" da Simone Rocha

Come sede, la galleria d'arte Hauser&Wirth, al 23 di Savile row. In scena la collezione pret-a-porter primavera/estate 2021 di Simone Rocha. Una collezione traboccante di abiti che si imprimono nella memoria per la loro potenza. Sapere d'antan, per dress ricchi di dettagli ricamati di strass. Tessuti annodati al corpo delle modelle. Panneggi di taffetà a decorare le giacche severe e dai volumi over. I cappotti hanno le scollature profilate di perle come gli abiti da sera sfoggiate dalle nobildonne ai balli delle corti europee del passato. Esuberanza nell'impiego di tessuti preziosi a cui si sovrappongono decori di strass a riprodurre reggiseni. Le curve femminili che si alterano e si ampliano descrivendo nuove skirt.



Haute Couture ● Attitude



Simone Rocha ★

Doll's house

Jeremy Scott per Moschino

Nel catalogo delle soluzioni messe in campo dai designer per ovviare alla mancanza delle sfilate, spicca il teatrino di marionette firmato Jeremy Scott per Moschino. Puppets dettagliate in ogni particolare mostrano i capi della collezione a un ristretto parterre di press people, anch'esso in versione marionetta, in cui si riconoscono Anna Wintour, Amish Bowles e Edward Enninful di *Vogue*. La sfilata esibisce spiccate atmosfere haute couture e la collezione è un trionfo di tessuti preziosi, crinoline e costruzioni sartoriali. Il designer "mette in pausa" le trovate da passerella - questa volta la "trovata" è la modalità di presentazione - lasciando ai vestiti il compito di mostrare il "meglio". Non manca nulla dell'alta moda: ci sono i volumi, le nuvole di crinolina, i cristalli e i fiocchi.



Haute Couture ● Attitude



Moschino ★

Vestito

COOUTURE
Spring/summer 2021

In questo momento di stallo, dove nuove forme di comunicazione hanno dovuto sostituire la stessa fruizione delle collezioni risulta alterata. Visto che le collezioni non hanno modo di esprimersi secondo la norma, potrebbe accadere che le nuove modalità risultino incomplete e che il solo materiale visivo sia non sufficiente alla comprensione delle stesse. La comprensione e l'apprendimento del lavoro dei couturier ha necessità di essere veicolato dal maggior numero di informazioni possibili. Per questo, oltre a quelle "che si vedono" - immagini e video - diventano fondamentali quelle "testuali". Ecco perché, anche per questo numero - dedicato alle collezioni hanno debuttato prima del 2021 - saranno quasi assenti recensioni. A tal ragione, affido l'accompagnamento visivo delle immagini alle dichiarazioni di designer o alla loro cartella stampa. Se non si conosce, non si può comprendere.

World power



Golden rain

Here is what the word “couture” conjures in the popular imagination: delicate embroidery, fragile as lace; skirts made from yards of silk; dresses as inoffensively pretty as something from a fairy tale—a vision unchanged from couture’s pinnacle in the 1950s. But who says this is what couture has to be? In this, my third collection for Schiaparelli, I wanted to challenge the idea of what couture is, and should be, by making clothes that respect the tradition of not only this Maison, but the artistry behind it, while at the same time exploding the clichés associated with the genre. I want to make an alternative couture house: Here, the fantasy isn’t princess dresses or polite garments; here, the fantasy is within. These are clothes that make you aware of the fact of your body, that make you think about how you move through the world. Elsa Schiaparelli also made clothes that torqued the body, but her intentions were never macabre; instead, she encouraged a childlike, un-neurotic exploration of the human form. Hers were garments meant to celebrate the joy of peacocking, the joy of showing off. We started by discarding the usual silhouettes of couture. I wanted to take pieces that aren’t “supposed” to be shown in this context—pants, for example; a bomber jacket—and invite people to see them anew. The techniques, too, are unexpected: a pair of blouson leather pants has an elastic waist; a pair of denim jeans is reimagined in stone washed silk duchess and embellished with dangling gold padlocks. The fabrics are equally inventive and disruptive: along with overdyed silk faille, molded leather, and crisp dry hand taffeta, there’s also silk-velvet bonded to neoprene, and a column gown draped in sinuous silk jersey. Yet as irreverent as all this seems, it actually follows in the legacy of the house and its founder. Elsa was a great technician: She loved fabric, and she especially loved technical innovations. She was the first couturier to use synthetic fabrics; she was the first to incorporate plastic zippers into her work. Her ambition was to experiment, to be disobedient, in all things: fabrication, shape, color, iconography. To that end, we referenced many of the codes—and looks—she invented, both directly and indirectly. Our basketweave wool cape, embellished



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But who says this is what couture has to be?»*
★ Daniel Roseberry

with thousands of gold bugle beads, invokes her 1938 hooded veil embroidered to look like hair. You’ll also see her signature padlock, reimagined here as a hard-shelled minaudière; her measuring tape, blown out into an exaggerated, embellished silk faille train. One thing that a couture atelier can uniquely do is embellishments, and these pieces are dazzling examples of the art of embroidery and beading. I’ve always admired how Elsa embroidered pieces—in an era in which embroidery had a whispery, almost recessive quality, hers were barbaric and unapologetic. I tried to bring that same spirit to this collection; here, the embroidery has an almost raw feeling to it; it’s treated like decoration, almost like jewelry—the hand of the artisan who made it is unignorable. It’s a fitting complement to the silhouettes themselves, which have the same kind of boldness. The word “magic” is often used when discussing couture. And it is magical. But behind the magic is a human hand and a human dedication. This collection is a tribute to both the work behind the magic—and the magic itself.

Daniel Roseberry

«I wanted to challenge the idea of what couture is, and should be, by making clothes that respect the tradition of not only this Maison, but the artistry behind it, while at the same time exploding the clichés associated with the genre. I want to make an alternative couture house: Here, the fantasy isn't princess dresses or polite garments; here, the fantasy is within. These are clothes that make you aware of the fact of your body, that make you think about how you move through the world. Elsa Schiaparelli also made clothes that torqued the body, but her intentions were never macabre; instead, she encouraged a childlike, un-neurotic exploration of the human form. Hers were garments meant to celebrate the joy of peacocking, the joy of showing off»



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Elsa was a great technician:
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Decò inspiration

Festeggia il suo decimo anniversario nella moda Ulyana Sergeenko con la collezione primavera/estate 2021. A ispirarla è Vera Kholodnaya, la più famosa attrice russa di film muti. Definita "la regina dello schermo" è - nonostante i pochi anni di carriera - diventata un'icona. Ma è tutto il decennio degli anni '20 a ispirare la stilista: architettura, design e soprattutto il lavoro di artisti come quello dello scultore Demètre Chiparus - con le sue danzatrici - o quello dell'artista Roman Tyrto, meglio noto Erte. La casa di moda continua la collaborazione con realtà dell'artigianato tradizionale russo per i cristalli, i bottoni e le spille, i pizzi e gli ornamenti, mentre le pochette sono state intagliate a mano in legno. M€















Roots of rebirth

In her Spring-Summer 2021 *Roots of Rebirth* Haute Couture collection, Iris van Herpen explores a symbiosis of high technology and the artisanal craftsmanship of couture, through a collection that references the intricacy of fungi and the entanglement of life that breathes beneath our feet. Through *Roots of Rebirth*, Van Herpen notions towards the miraculous lacery of interconnectedness from the natural 'wood wide web,' weaving a dialogue between the terrestrial and the underworld. The work of Iris van Herpen is often described as ethereal and transcendental; a chimeric exposition, radiating shapes that reference the relationship between the human body and the natural world. This season, the Dutch designer explores the rich, yet deeply fragile interconnectedness of an unfamiliar world, the enigmatic fungi empire and the life-bearing fine threads of mycelium. The collection details the extraordinary existence of this winding 'fabric of life', the marvelling world of undergrowth tapestry. In reference to the book penned by scientist Merlin Sheldrake, *Entangled Life* notes that: "fungi is the ecological connective tissue, the living seam by which much of the world is stitched into relation". The interlaced organism has truly shaped our surroundings, despite its often unseen efforts underground, it underpins Earth's ecosystems. Through the infinite interactions beyond our daily comprehension, these networks embody undiscovered growth and intelligence. It is this 'ecological connective tissue' that enhances the circle of life, and its constant exchange of information bares many parallels with urban environments. The primordial appearance of mycelium threads, in constant communication, are microcosmic of our functioning society, from the circulatory system within us; branches of trees; rivers touring through landscapes; to the modern ingenuity of transport or the digital web of the internet. *Roots of Rebirth* extends its own branch, an invitation to a sequence of 21 looks inspired by roots and spores. During the show, the models seem to magnetise a living lace of spores with each stride, the entanglement of each garment resembles roots of regeneration. Two looks embody the 'henosis' technique, in which multiple translucent layers of duchess fabric were dyed in pastel hues, forming a 'mantodea' motif. An off-white lasercut venation formed by a myriad of

Iris van Herpen ★



*«Thinking about fungi makes
the world look different.
These astonishing organisms challenge
our animal imaginations and make questions
of many of our well-worn concepts,
from individuality to intelligence»
★ Merlin Sheldrake*

hovering fins sprout outwards, radiating each motion into a delicate lacy array of invisible interconnectedness. In other creations, hand-embroidered roots surge and symmetrically entwine the body in transformative tones, from liquid copper to deep shades of burnt umber. Hand-pleated mahogany silk were draped to fan out into hemispheric blooms. Iris van Herpen amplifies her kinetic ethos, citing the constant state of metamorphosis in the fungi queendom. Two kinetic crowns were created in collaboration with artist Casey Curran, each gently shape-shifting their silhouette, continuously re-framing the visage. Eighteen transparent monofilament threads snake their way through a series of 18 brass coils, arranged















to create a serpentine motion in the lifting and falling of each quill, symbolic of the turbulent motion of our minds, through which we rectify our reality. The unseen splendour of each garment echoes fungi activity, in which glass-organza were intricately pleated in an ombré of white to vivid amber, branching out from a hand-embroidered bodice to form fractal networks. A mosaic of fine-edged liquescent gills were 3D embroidered onto expandable lace, lasercut to parametrically reveal fine details of skin between amethyst hued fibre. As fungi maps the skin of the earth, such is also the composition of Van Herpen's Haute Couture. In another look, Ocean Plastic® fabric made from upcycled marine debris by Parley

for the Oceans was printed and incised into thousands of fine trilateral tessellations, initiating a fragile symbiosis with the skin through seamless gradients in translucency. The mysteries of the undergrowth influence the composition of our sacred planet so selflessly through shape-shifting silhouettes that bring the promise of a renaissance and regeneration. The collection is a performance dedicated to the importance of our being and the valiance of nature. With the persistence of time, evolution prevails, and while these beings are never truly fixed, they exist merely in a state of flux, a rippling fabric of life itself, dancing to the benevolent beat of rebirth.



Icone dorate

Christian Dior vouait une passion aux arts divinatoires et aux signes du destin. Son autobiographie est ponctuée de rencontres souvent décisives avec des personnalités visionnaires: «*Ce sera extraordinaire. Cette Maison révolutionnera la mode!*» écrit-il, tel un présage. Les cartes du tarot constituent l'une des clés pour accéder au monde magique; scruter l'inconnu et, dans le même temps, regarder sans crainte au plus profond de soi. Maria Grazia Chiuri s'est immédiatement sentie en osmose avec ces imaginaires, ce langage visuel riche de figures complexes et fascinantes au lexique symbolique. En ces temps incertains où le désir de se reconnecter avec l'âme du monde se fait ressentir, elle souhaite explorer, à travers la collection haute couture printemps/été 2021, la beauté mystérieuse et plurielle du tarot au gré d'une série de robes offrant des constructions virtuoses; preuve manifeste que la couture demeure le territoire de l'expérimentation et du possible. Les extraordinaires robes du soir évoluent ainsi en des montages abstraits: certaines proposent un corsage, véritable bas-relief ajouré, orné des dessins de Pietro Ruffo. L'artiste romain a conçu un jeu de cartes singulier dont les figures laissent apparaître l'énergie graphique des symboles. Le gris Dior se décline sur le tweed, le cachemire et l'organza composant des chemises, des jupes, des pantalons ou des capes.

A lato, Passage 16, Numéro 349: Robe bustier et manteau en jacquard or et bordeaux.
Foto: Elina Kechicheva for Dior





A lato, Robe Miss Dior en jacquard raphia naturel et brun frangée à l'ourlet (Passage 9, Numéro 342).
Foto: Elina Kechicheva for Dior



A lato, Top brodé au fil sur jupe de tulle application de satin et chemise en gaze dorée (Passage 11 - Numéro 344).
Foto: Elina Kechicheva for Dior



A lato, Robe Miss Dior entièrement brodée d'un grillage de motifs de fleurs et de pétales faits main (Passage 19, Numéro 352).
Foto: Elina Kechicheva for Dior



A lato, Robe plissée incrustée de dentelles et lamé or et plastron en guipure or (Passage 23, Numéro 356).
Foto: Elina Kechicheva for Dior



Ensemble composé d'un cache-coeur et d'un pantalon en tweed bleu nuit sur chemise en organza couleur encre (Passage 24, Numéro 357).
Foto: Elina Kečičeva for Dior



A lato, Robe longue en lamé or à manches gigot entièrement plissée à la main et plastron en velours dévoré (Passage 25, Numéro 358).
Foto: Elina Kechicheva for Dior



A lato, Robe drapée d'une pièce en velours dévoré imprimé Mille Fleurs, peint à la main, sur base lamé or (Passage 27, Numéro 360).
Foto: Elina Kechicheva for Dior



A lato, Robe longue en velours dévoré imprimé or zodiaque (Passage 31, Numéro 364).
Foto: Elina Kechicheva for Dior



A lato, Robe longue drapée et plissée en soie lamée olive (Passage 34, Numéro 367).
Foto: Elina Kechicheva for Dior



A lato, Longue robe décolletée cache-cœur drapé en gaze laminette plissé or (Passage 39, Numéro 372).
Foto: Elina Kechicheva for Dior

Ritratto d'autore

Olivier Theyskens renews the spirit of the Maison Azzaro and unveils the portrait of a man and a woman through a series of reflections and shimmers. Incarnated by the essence of liberty and sensual glamour from the founding years of the Maison, the Couture designs highlight a sober yet fluid line, punctuated by bursts of sparkling crystals. The silhouette defies timelessness playing with subtlety, between notions of simplicity and sophistication. The shine of sequins strewn on the shoulders of the Men's Tailoring evokes the drops left by the rain, whilst a dense web of tiny metallic scales covers a structured suit with a silver coating. The bodice of a long black dress shines with a sinuous stream of rippling dark crystals. Tactile materials such as velvet made of silk or lurex bring a carnal feel to draped dresses or oversized suitings. Fitted coatdresses in a jacquard motif are embroidered with interlacing ornaments of platinum shards. Cherished by Loris Azzaro himself, the sequin is used on shimmering oversized jumpsuits as well as on asymmetric slit dresses that embrace the curves of the body. An emblematic signature, the three



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of the Azzaro woman and man»*

rings motif is repositioned on the naked back of long sheath dresses with voluminous sleeves. An immaculate cocoon dress made of gathered tulle frills is embroidered on its collar and basque with a crystal constellation. Flirting between reality and oneirism, the collection designed by Olivier Theyskens makes an audacious statement of a forthright vision of the Azzaro woman and man.









French touch

"This new collection draws on a close collaboration with some of the great Paris houses. I have known the names Eres, Charvet and Goossens for years, but I discovered new ways to use their unique savoir faire to create my own silhouettes. Together with Eres I have created new forms of brassiere, leggings, body suits and nightgowns using their extraordinary savoir faire. It is no secret that Charvet makes the finest men's shirting. I have selected some of their best striped cottons to compose a series of shirt dresses, sun dresses and sahariennes. As with past collections, I have sourced my fabrics from leftover material that would otherwise be discarded, and all models are in numbered limited editions and One of a kind Couture pieces".
Julie de Libran



*«I have sourced my fabrics
from leftover material that would
otherwise be discarded,
and all models are in numbered, limited editions
and One of a kind Couture pieces»
★ Julie de Libran*













Hispanic atmosphere

The aim of Giambattista Valli's haute couture 20 collection is to invite its viewer to a moment of introspection and to recognise the importance of gesture. When it is beyond one to physically travel, the couturier takes our hand and bring us on an intimate journey of the mind through a powerful mix of two cultures and histories, the coming together of which create the ground to welcome social progress and a unique instance of cultural enrichment. It is so Hispanic iconography and Islamic Art find balance in complex layers of volumes, silhouettes and attitudes. While in ready-to-wear collections, every silhouette narrates a chapter of the same book, in haute couture, every creation tell its own story; volumes are emphasised by multi-layers of light textiles, cascades of taffeta ruffles and remarkable shapes created by the tension of the tulle fabric itself. Fragments of Sevilla and its harmonious collision of architecture and style, hues and light, seen through the eyes and the camera of Giambattista Valli himself not only portray the "savoir faire" of the ateliers, but also unfold the inspirations and research behind the creations, and inspire knowledge and curiosity in new generations.

A lato, Robe de bal en tulle plissé multi-volantée, brodée "roses d'organza".
Masques faites à main par Coco Lucquiad pou Giambattista Valli



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the couturier takes our hand and bring us
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A lato, ensemble del bal, haut en georgette de soie et gilet en brocart lamé "ramage de fleurs" et "ramages de fleurs porcelaines" en cuir, avec jupe multi-volantée en tulle plissé. Masques faites à main par Coco Lucquiad pour Giambattista Valli





A lato, robe de soir drapée en crêpe de soie avec manches bordées "plumes d'autruche et coquetips".
Masques faites à main par Coco Lucquiad pour Giambattista Valli



A lato, ensemble de bal, haut en taffetas de soir "pois glitter" avec gilet brodé "ravage de fleurs porcelaines" en cuir, et jupe en taffetas de soie multi-volanté. Masques faites à main par Coco Lucquiad pour Giambattista Valli



A lato, robe de soir entièrement brodée de plumes d'autruche et coquetips "pointillisme".
Masques faites à main par Coco Lucquiad pour Giambattista Valli



A lato, robe de bal en tulle brodée "pétales de dahlia". Masques faites à main par Coco Lucquiad pour Giambattista Valli



A lato, ensemble de bal en tulle "pois de glitter" or rose, haut en jacquardde velours de soie "pois dorés" avec gilet en brocart lamé brodé "ramage de fleurs porcelaines" en cuir. Masques faites à main par Coco Lucquiad pour Giambattista Valli



A lato, robe bustier de bal en taffetas de soie drapée et volantée, brodée "ramages de fleurs porcelaines" en cuir.
Mâsques faites à main par Coco Lucquiad pour Giambattista Valli



A lato, robe de bal en taffetas de soie drapée et volée. Masques faites à main par Coco Lucquiad pour Giambattista Valli



A lato, manteau de soir en taffetas moiré "pivoine" entièrement brodé "ramage de fleurs porcelaines" en cuir.
Masques faites à main par Coco Lucquiad pour Giambattista Valli

Seductive couture

Alexis Mabille stupisce seducendo. Questo grazie al modo peculiare con cui adorne le sue donne. Venti modelli che riflettono la concezione chiara della sua visione tra corpo e l'abito: il secondo è al servizio del primo.



Royal majesty

Une cour d'infantes et leurs ménines. Comme un manifeste pictural. Un retour au siècle d'or espagnol. La perspective des lignes est rompue par la métamorphose des volumes, rappelant les œuvres monumentales de marbre, de résine ou de métal du sculpteur espagnol Manolo Valdés. Les robes s'ouvrent, éclosent et s'épanouissent dans une atmosphère à la fois solaire et profonde, la rigueur ibérique affirme une solennité totale de la coupe. Une tunique cardinale de moire noire croise l'envol d'une veste ou d'une jupe en corolle de gaze. Des flots de chaînes d'or ou de cristal s'échappent de corsets en macramés de cuir et retombent sur des pantalons pyjamas de satin et sur les disques imposants des crinolines de Valdés. D'amples combinaisons pantalons et robes de cour bouffantes en gaze or promènent, altières, de riches broderies en sequins d'or, perles nacrées et cabochons de malachite. Parenthèse. Un triptyque de forreaux blancs ajourés arbore des floraisons de magnolias géants et laisse couler d'un sein un pluie de cristal. Les têtes sont couronnées. Des crinières de feuillage d'or encadrent le visage. Des coiffes de cannage de rotin noir et des résilles de cristal emprisonnent les sages chignons des infantes. Stéphane Rolland

A lato, look N°12: longue robe burnous. Broderie tissage de perles de culture. Coiffe buisson en métal or.



*«A return to the Spanish Golden Age.
The perspective of the lines is disrupted
by the metamorphosis and distortion
of the volumes as a reference
to the monumental artworks of marble,
resin or metal from the Spanish sculptor Manolo Valdes.
The gowns open up, bloom, and blossom
in a solar yet profound atmosphere.
The Iberian rigor confirms
a genuine solemnity of the cut»
★ Stéphane Rolland*

A lato, look N°6, corset brodé de chaines or. Pantalon large en crêpe satin noir.





A lato, look N°8: robe bustier en alligator noir laqué et jupe sculpture en gazar noir et organza blanc.
Pantalon zouave en charmeuse blanche. Bijou de tête en résine or brodé de cristal.



A lato, look N°9: Robe fourreau en crêpe blanc et sculpture orchidée en gazar.

Stéphane Rolland ★



A lato, look N°10: robe pull en crêpe blanc avec crevée brodée de cascade de cristal.



A lato, robe Ménine: Corset en lacets de cuir blancs orné de franges de métal cristallisé.
Cape «Watteau» en crêpeline blanche. Jupe d'infante en gazar blanc.
Coiffe bijou en métal tressé et cristal.

Stéphane Rolland ★



A lato, look N°14: Robe Ménine. Corset brodé de chaînes or. Jupe d'infante de gazar noir. Coiffe en tressage de rotin noir.

Couture campestre

Le modelle arrivano in gruppo scendendo dalla scala. Giungono in un luogo allestito - all'interno del Grand Palais - come fosse un giardino o una sala per accogliere un matrimonio, ma le sedie numerose e disposte a cerchio sono tutte vuote. A distanza si vedono sedute delle figure isolate che riconosciamo essere Penelope Cruz, Vanessa Paradis con la figlia Lily-Rose Depp, Marion Cotillard. La sfilata parte e il bianco, il rosa e il rosso dominano la passerella contrappuntati dal nero che fa da sottofondo, definendo sempre più la nuova identità del marchio trattaggiata dalla designer: delicata.



Code temporal

I rituali, il processo, i valori della couture non hanno tempo. Esaltano l'umano: la mente che pensa, la mano che esegue e nobilita. Attraverso un lavoro che si astrae dal tempo producono oggetti atemporali, plasmati sulla persona. Tempo come codice e valore, da resettare e riprogrammare in una couture di oggi che attualizza rituali e processi classici in capi pensati per esprimersi e per essere, ciascuno come vuole. Donne, uomini: naturalmente, fluidamente. Un guardaroba che disegna e dischiude possibilità. La verticalità come tensione nella quale ciò che è complesso si risolve in vibrante semplicità. Il tessuto come materia nobilitata dal lavoro della mano, come texture che invita alla scoperta e alla sorpresa. Issate su rialzi infiniti, le silhouette lunghe e asciutte sono accumuli di elementi di una vestizione, *strippati* di ogni evidente artificio, di stampe e decori, che da vicino si rivelano diversi per come appaiono da lontano. La maglia è tessuto lavorato; la superficie solida brulica di petali, o si smaterializza in piegature di nastri. A parlare sono solo la linea, la grana della stoffa, il colore caldo e freddo, i neutri e i bagliori acrilici. Il preziosismo da apparente si fa silente, intimo, come è intima la semplicità intercambiabile e protettiva dei pezzi. Improvvisi, lampi di *daring*.



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Esaltano l'umano:
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Tempo come codice è valore,
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Donne, uomini: naturalmente, fluidamente.
Un guardaroba che disegna e dischiude possibilità»















Moyie star

Julien Fournié presents his haute couture collection via a new form of expression for a fashion designer: for the first time, he is directing his first movie entitled *First Storm*. "In the post Me Too, post Black Lives Matter era, in the middle of a world health crisis, I consider it my duty as a couturier, to suggest a vision that includes enchantment and magic and promotes imagination", declares the founder of the house which, since its inception, has consistently supported feminists and diversity. "It is about doing everything within our power to avoid the totalitarianism of gloom". In this movie, Julien Fournié introduces three young women into a contemporary, dreamlike and glamorous environment. As if attracted by a helter-skelter or a roller-coaster in an amusement park, they explore five different surroundings. In each of them, they experience a new test, like the heroines in a fairy tale. Immersed in the fashion designer's fetish worlds and under his secret guidance, they will find their own legend. In other words, they will highlight their true personality. Constantly trying to stretch proportions on the female body thanks to an essentialized cut, Julien Fournié is focusing on sleeve architecture, sharp bust sculpture, and movement in chiffon dresses and tulle petticoats. Elongating women's bodies, Julien Fournié's designs favor expert needlework, particularly with inlays, realized with embroidery, in semi-sheer materials, in feathers. His designs add lightness to refinement, with tight pleats, ruffles of chiffon and layers of transparency. Both film and collection aim to re-enchant the vision of women. A lifelong cinema lover, the couturier immerses his muses into symbolic worlds, winking at all the film directors he respects and admires, from Georges Méliès to Quentin Tarantino, including Jacques Demy.



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I consider it my duty as a couturier
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It is about doing everything
within our power to avoid
the totalitarianism of gloom.»*
★ Julien Fournié













Disco couture

La sede della presentazione di Alexandre Vauthier è...una discoteca. Luoghi ormai diventati veri oggetto del desiderio, a più di un anno dalla loro forzata chiusura sono in cima alla lista dei wishes della popolazione mondiale che li riconosce essere, certo il luogo della musica e dell'incontro, ma soprattutto anche sede di espressione della moda. Ambientato nel "Le Palace" di Parigi, in pista i migliori archetipi dello stile Vauthier, più qualcuno di nuovo e innovativo, come le tute panneggiate sul corpo da fluidi tessuti o gli abiti da sera che si appoggiano sui fianchi per poi terminano in un orlo a punta. Come sempre un inno alla femminilità felice di imprinting parigina. Tutto è sempre incredibilmente e coerentemente all'interno di questo registro, anche quando entrano in scena le "esagerazioni couture" - come nei dress realizzati con stratificazioni di ruches plissè in tonalità metalliche, o in quelli che sembrano fatti da brandelli di tessuto - i look appaiono credibili e dannatamente seducenti mostrando ancora una volta, primariamente il savoir faire dell'atelier, ma soprattutto il gran gusto contemporaneo del designer.

























Behind doors

Il suo Wardrobe #13 si intitola *Behind closed doors* e continua - accentuandone maggiormente il carattere politico nella direzione della sostenibilità ambientale della haute couture - il suo racconto surreale che stavolta si fa psichedelico ed egigmatico in un racconto filmato in bilico tra atmosfere cupe alla Stanley Kubrick e colorate e ironiche alla Wes Anderson.



Milanesese couture

Sono le collezioni a raccontare il percorso di Giorgio Armani, il suo senso della libertà, l'indipendenza dai gusti del momento. E in questa collezione Privé, intitolata *Omaggio a Milano*, che per la prima volta viene presentata a Palazzo Orsini, il cuore del suo atelier milanese dove gli abiti nascono e prendono forma, si può leggere un desiderio di perfezione, un piacere della luce e dei colori che trasmette alle giovani generazioni l'estetica profonda dell'alta moda. Tra fluidità e qualità delle proporzioni, gli opposti si alternano e si fondono. Giacche disegnate sul corpo e delicati abiti-sottoveste ricamati, sensuali tuniche scivolose di satin e abiti voluminosi ricoperti di cristalli. Tessuti gessati dalla texture maschile e lamé dai riflessi splendore autunnale sulla leggerezza estiva. Rosso magenta e verde acqua, blu di Prussia e blu cobalto, grigio e greige. Su tutto risplende il bagliore improvviso di microcristalli e paillettes che rivelano l'esercizio di abilità artigianale e l'accuratezza nell'esecuzione. Ricami floreali su tulle sfumano delicatamente i colori. Uno studio quasi geometrico delle scollature declina spiritosamente gli abiti. Tutto è leggerezza. Tutto è colore, e una gioia nuova. Contrariamente a quanto desiderato, a causa dell'emergenza sanitaria ancora in corso, la sfilata si è svolta a porte chiuse e in assenza di pubblico ed è stata trasmessa in video come parte del calendario della haute couture parigina. Lo streaming della sfilata è stato inoltre diffuso



*«La couture è radicata nella storia della moda.
Rappresenta l'apice della creatività
e dell'abilità sartoriale
ma è un mondo disponibile solo per pochi.
Oggi, per mezzo della democrazia di Internet,
siamo in grado di offrire
un posto in prima fila a tutti».*
★ Giorgio Armani

attraverso i canali social del marchio. Giorgio Armani continua quindi il suo dialogo con il grande pubblico che ha potuto avvicinarsi alla magia della moda e della sua espressione più alta, come aveva già fatto nel 2007 quando, per la prima volta in assoluto, poté assistere alla sfilata trasmessa in live streaming da Parigi. «La couture è radicata nella storia della moda. Rappresenta l'apice della creatività e dell'abilità sartoriale ma è un mondo disponibile solo per pochi. Oggi, per mezzo della democrazia di Internet, siamo in grado di offrire un posto in prima fila a tutti», ha commentato lo stilista.

















Prima prova

With an innovative meeting of smart design and educational entertainment, AZ Factory opened its doors for business today. A joint venture startup between Alber Elbaz and Richemont, AZ Factory is smart fashion that cares. The company is built around the core ideas of respect, trust, and love – with a particular focus on creating intimate and special consumer moments, shared through the membership program. In a modern spin on the traditional fashion show, AZ Factory unveiled its origins, mission, and first product stories with the *Show Fashion*. The educational and entertaining digital event was presented during the official Paris haute couture 2021 lineup.



*«We are on a journey to design beautiful,
purposeful, solutions-driven fashion
that works for everyone.
We are life, not just lifestyle.
A place to experiment and try
new things, our way»*
★ Alber Elbaz

















Art couture

A maggio del 2018 Frank e Isabelle Sorbier incontrano l'attrice Catherine Wilkening. Il tempo e il reciproco processo di scoperta rivela le molte affinità. Così, la collezione haute couture 2021 è intitolata *Pièces uniques* e interpretata dall'attrice che, per il video di presentazione, reinterpreta anche le sue opere di scultura: Madonne adornate d'oro e porcellana.

A lato, look *Alchimie*:
blouse de travail en coton noir peinte à la main au couteau sur un pantalon cigarette en laine noire et une chemise blanche col cassé en coton







gilet en organza de soie blanc naturel picoté dans un esprit fleurs et feuilles sur un pantalon masculin en grain de poudre noir

A lato, look *Magie blanche*:

Franck Sorbier ★

Haute Couture ● Vision



À lato, look *Ô Miroir, mon beau miroir*:
Long déshabillé ivoire en jacquard de soie viscosse rebrodé de ruchés volutes en dentelle de coton

Franck Sorbier ★



A lato, long gilet en enchevêtrement de rubans de raphia blanc naturel, compressé et effiloché sur une grande jupe en ottoman de soie noire, brodée de rubans de raphia racines et branches

Travel begins

Reflecting on transcendent romance and timeless creativity, for his debut Fendi collection Kim Jones draws on the renegade British sensibility of the Bloomsbury Group while paying homage to the storied history of the Roman maison. For Fendi couture spring/summer 2021, seemingly diverse inspirations find common ground and are interwoven: the enduring allure of Virginia Woolf and Vanessa Bell's liberated creativity explored alongside the eternal language of Italian sculpture and Fendi's foundational codes. As Virginia Woolf wrote in Orlando: "Memory is the seamstress, and a capricious one at that". Adopting the time-travelling, binary-blurring novel as a central motif, temporalities are warped while exquisite femininity and masculine androgyny appear as fluid choices rather than innate realities. A love letter written by Virginia Woolf to Vita Sackville-West in 1928 – only three years after Fendi was founded – Orlando's literary conceits are directly interspersed throughout the collection: sometimes in the form of metal-bound book clutches, sometimes lines from the text inscribed into Mother of Pearl minaudières or leather boots. Extracts from letters written between Virginia and Vita during their decades-long courtship are read aloud by friends and family of Fendi throughout the Max Richter composition that scores the show. Motifs discovered at Charleston farmhouse – the Sussex home of the Bloomsbury set, located only a short distance from where Jones spent much of his childhood – are revived and recontextualised through ornately beaded boots and hand-painted heels; the Vanessa Bell and Duncan Grant frescoes which decorate its walls adapted into embroidered embellishments on gowns. "I like how this family of



*«Vain trifles as they seem,
clothes have, they say,
more important offices than
to merely keep us warm.
They change our view
of the world and
the world's view of us»*
★ Virginia Woolf, *da Orlando*

people – and particularly these two pioneering sisters – moved things forward”, notes Jones. “I admire the way that they lived their lives, the freedom that they created for themselves and the art that they left behind for the world”. The hand-printed, marble-bound books published by Virginia and Leonard Woolf for Hogarth Press – displayed at the show’s accompanying literary exhibition – offer a seamless segue into classical Italian aesthetics. Mirroring the marble palette of Rome’s Galleria Borghese, whose Bernini sculptures inform the dramatic deshabilité drapery found in the collection, they showcase the harmony between the two movements (so fascinated was Vanessa Bell by Italian Classicism that she would paint in the Borghese gardens, or reprise Old Masters to hang on the walls of Charleston). Visible in woven jacquards and on silken gowns; through intarsia furs and hand-beaded tailoring, marbles become a key component in the collection’s visual language. Fendi’s own history also appears as a primary source, refracted through Jones’ contemporary perspective: the biographies of those who model the cast used to excavate the archives for





















*«Fendi represents artisanal quality
of the highest order, and it is all about family.
It is in its third generation
with a Fendi at its helm,
and I am guest starring while bringing in the fourth.
Here, I am surrounded by strong,
powerful women who I love and respect,
and want to bring their energy into what I do.»*
★ Kim Jones

formative sketches and decoration. The velvet ribbons of a vintage bag are transposed onto a new design; Karligraphy monograms taken from Lagerfeld's final collection beaded onto boots. The importance of family – both real and chosen – is celebrated through the cast who model the collection, who each inhabit glass vitrines transformed into rooms of their own. "Fendi represents artisanal quality of the highest order, and it is all about family," Jones reflects. "It is in its third generation with a Fendi at its helm, and I am guest starring while bringing in the fourth. Here, I am surrounded by strong, powerful women who I love and respect, and want to bring their energy into what I do."



Dating fights

In absence of real-time catwalk shows, for haute couture spring/summer 2021 Viktor&Rolf propose a *Couture Rave*: an imaginary show inspired by parties that were and parties to come. While aiming to provide a lighthearted escape into fantasy, both collection and presentation also have a gritty edge. Traditionally “beautiful” couture references are put into a raw, young context. Haute couture meets underground party. The mood is irreverent and almost casual but always elegant: an antidote to doom scrolling. In parallel to this conceptual repurposing of base materials, Viktor&Rolf continue to build on their upcycling haute couture collections of the last years. Archival materials are used, ranging from minuscule patches of vintage laces and jacquards to fragments of vintage dresses (some taken from their own previous collections) as well as sweatshirts. The outfits in this collection show incongruous combinations. As if the separate elements that constitute them were picked up from a pile haphazardly and put together in haste by a flock of party people who can't wait to go clubbing, knowing quite well they cannot, as of yet. Roughly speaking there are two silhouettes: voluminous skirts with body conscious tops and wide, loose dresses in varying lengths. Extravagant, “serious” ballgown couture skirts accentuate the waist and draw attention to the upper part of the body. Sporting dégradé ruffles, volants and voluminous tulle, they are combined with body hugging, uncovered couture “bra” tops, heavily embroidered in metal, lace, crystals and vintage jewellery. These silhouettes are complemented by loose fitting, straight, batwing or A-line dresses, assembled from vintage sweatshirts. Cut up and pieced back together, these are studies in volu-



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me, heavily embellished with a disparate mix of materials and techniques. This season, several garments are made using vintage, "lost and found" jewelry pieces and diamanté pins. 'Anything Goes' as long as the mix is vibrant and unexpectedly elegant. All looks are styled with Melissa/Viktor&Rolf shoes (made from recycled plastic) in bright candy colours: heavy soled high top lace-ups. To stay securely grounded while you're temporarily floating. With this collection Viktor&Rolf felt more free than ever, motivated by a sincere desire for 2021 to become a "Feel Good Year".

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Tutte le immagini, foto by Team Peter Stigter



Couture debut

Colore come elemento base, utilizzato in modo libero, pieno, senza limitazioni e infatti gli abiti sono spesso tele che ospitano pitture. Abiti di alta moda dipinti a mano che richiamano alla mente un pò le sculture di Niki de Saint Phalle o i print di del miglior Christian Lacroix. Il designer 24enne debutta alla Paris Couture Week dopo aver lanciato al sua maison appena un anno fa.



. Pink universe

Nana Aganovich e Brooke Taylor continuano a raccontare le loro storie. Misteriose. La collezione haute couture primavera/estate 2021 è intitolata *La Rose Envie* - "un gioco di parole che parte dalla canzone *La Vie en Rose di Edith Piaf*", sottolinea Brooke Taylor - e appare come un omaggio a questo colore che - in contrasto al buio dei tempi attuali - è impiegato a profusione. "Abbiamo deciso di esplorarne il maggior numero di sfumature. Alcune straordinariamente belle e dolci, altre malate", continua la designer. Ma in realtà, la serenità cromatica sembra celare un racconto doloroso. Il loro narrare si fa esplicito grazie all'impiego di "oggetti" del vivere, solitamente lontani dalla moda, il cui impiego li trasforma in frazioni di un racconto che ci porta a interrogarci sul loro significato. A scoprirne le ragioni del posizionamento o della loro scelta rispetto a infiniti altri. Elementi del quotidiano che rappresentano sia se stessi, sia azioni e riflessioni attorno a un tema: il corpo femminile. Infatti, affermano i due designer: "Siamo sempre più interessati a *sculpire* utilizzando come materie prime i tessuti e le emozioni di una donna (sul suo corpo) e di come essa lo vive". E lo fanno mandando in scena una pieces enigmatica, a tratti onirica. In cui appaiono corpetti portati slacciati a penzolare sulla figura. Un cuore esibito - il proprio? quello dell'amato? o quello che bramava la matrigna di Biancaneve? - trafitto da raggi come nelle raffigurazioni barocche. Mani impresse sui dress a tastare il seno e dollari attaccati alla zona del pube. Mani come vera "ossessione", tanto che spuntano persino dal pavimento ad afferrare le calzature. Il rosa è sia il colore dell'infanzia e dei fiori, sia il colore della pelle e come questa soffre e si lacerava. I look sono così ritmati da "ferite" color rosso sangue e circondate da spilli. Abiti percorsi da lunghe suture tenute assieme da maxi punti di graffetta, come corpi

A lato, look 2: *Tête de Belier*

Aganovich ★



*«We are increasingly interested in 'sculpting'
not designing using the raw materials of fabric
and a woman's emotions (about her body)
and how she experiences this»*
★ *Nana Aganovich e Brooke Taylor*

dopo un'autopsia. Abiti che ricoprono interamente la figura - volto compreso - ma che sono squarciati da un taglio netto sulla schiena, praticato con una lama affilata. E cosa rimane a questa donna per difesa? Immacolati e virginali guantoni da pugilato. Per stessa ammissione dei creativi, hanno contribuito all'ispirazione della collezione anche il video di Chris Cunningham per il brano *Windowlicker* di Aphex Twin e gli scritti del drammaturgo Antonin Artaud, in particolare il suo saggio *Le Théâtre et la Peste* (contenuto del volume *Il teatro e il suo doppio*).

*«Nana wanted to see lots of pink
after such a dark year so we decided
to explore as many shades as we could.
Some are extraordinarily beautiful
some very sticky/sweet.
All colour was achieved in-house»*

A lato, look 1: *The Witness*

Aganovich ★





A lato, look 4: *The Garden of Forking Paths*



A lato, look 5: *Le Grand Saint-Antoine*



A lato, look 6: *Pornocracy*



A lato, look 7: *Ultraviolet Catastrophe*



A lato, look 8: *Pink Daycore*



A lato, look 9: *4 Thieves*

Aganovich ★

Research couture

We invited Ms. Lauren Wasser to serve as our muse representing a new era of fashion and designed a couture piece based on the inspiration gained from dialogues held with her online. The look was created by leveraging various cutting-edge technologies. By applying our proprietary digital processing technology (Biosmocking) to a unique synthetic protein material (Brewed Protein™), we created highly complex three-dimensional shapes that embody physical details of their wearer and which far exceed anything which could be produced by hand. Importantly, given the current global environment, this project also served as a demonstration of our ability to create individualized pieces despite the challenges posed by



«This story began when I encountered somebody
who—to me—represents the coming era
of transformation and regeneration.
With her love of nature,
her embodiment of a new tomorrow,
and her ability to overcome
life's difficulties while supporting
those suffering alongside her,
this individual's bravery calls to mind
the type of heroic figures often encountered
in myth and legend.
I strongly believe the approach taken
in this project—exploring the depth
of a person's character and working
to visualize and express their identity—represents
the very heart of couture's philosophy
and will prove to be an indispensable
element of our relationship
with fashion moving forward.
I've metaphorized this work as *ATLAS*,
a map of memories»
★ Yuima Nakazato

the physical distance between the designer and the customer. The film was created through a collaboration between leading production teams from Japan, America, and Belgium. It explores the garment creation process utilized in this project, from the visualization of the inspiration gained through dialogue with Ms. Wasser, through to the conceptualization of the final three-dimensional garment. This collection has resulted in two distinct creations: the art piece, which we hope will serve as an inspiration to many, and the product itself, which we hope will support its wearers while evolving alongside them.

Aurores vagabondes

At the dawn of a day still unchanged, Christophe Josse invites us to wander along the byways of his imagination. Through a puzzle made of stolen images, he wafts us far from the gloomy oppression and constraints of these times to new shores vibrant with bountiful harmonies, and an ideal, dream-like other world. In an elliptical collection glorified by the virtuosic "savoir-faire" of outstanding artisans, he presents variants on the lexical scope of his universe in seven opus. Here, he champions purity, contained fluidity and an impromptu mix of materials, makes play on their contrasts and, beneath a caressing line, traces a furrow – the perfect utterance of a speaking beauty. The camera glides over diaphanous dresses, and clear correspondences are established. The Central European graphics of embroideries on a Romanian fringed blouse are echoed by the fiery glitter of star-scattered embroideries on a generous dress in sand rose gazar. Blown glass toggles with a soft bronze sheen on a duffle-coat with cord frogging respond to moiré glass cabochons embellishing gold-sheathed rope sandals.

A lato, look 7: Longue robe tunique enroulée en gazar rose des sables. Broderie mosaïque.
Photo: Olivier Saillant

Christophe Josse ★





A lato, look 1: Longue robe blouson cache-cœur en taffetas de soie beige sur jupe en résille de soie ficelle.
Photo: Olivier Saillant



A lato, look 2: Blouse col drapé en organza fileté craie, soulignée d'une frise peinte et d'organza effrangé.
Ample jupe en organza fileté craie, plis creux frangés de soie. Photo: Olivier Saillant



A lato, look 4: Longue robe duffle-coat ciel grisé aux capucins brodés de corde, boutons cornes en verre soufflé d'or.
Large capuchon ponctué d'or et de crin de cheval. Photo: Olivier Saillant

Spider woman

Nature, in its infinitesimal beauty, gave pearls of wisdom and inspiration that shine throughout this collection. An experiment on the behaviour of spiders in weaving their web under the influence of drugs such as LSD, caffeine, sedatives, alcohol carried out by NASA in the 60s, as well as images of bees' vision of ultraviolet flowers, gave birth to a new reflection. To understand the role humans must play on this planet to respect this fragile ecosystem, Aelis approached CNRS researcher Virginie Maris, to discuss the need for the decolonization of nature she addressed in her philosophical works. The focus, this season, was not only to reflect on the artistic gesture as a liberating expression for human beings, but also as a way to preserve the beauty of the wildness of the planet. This conscious act of protection takes place when individual artistic creation is brought back to a limited, "intra muros" space. Thus, came the idea of presenting a couture dress – the creative result of a process in which many human skills are needed – in an art gallery. Sofia Crociani met the beautiful and eccentric Suzanne, founder of the Suzanne Tarasieva Gallery, and reflected on the freedom and value of an artistic gesture. This encounter was a generator of creative energy, and gave life to a conversation on art and nature. Inviting her friend Jacopo Godani, who directed Aelis' Angelness film last season, Sofia wanted to mix different viewpoints and have her dresses interact with Baselitz' paintings in the space of an art gallery, so that the new Aelis collection could come to life in a new perspective. The space of the art gallery where Suzanne chose two gigantic paintings by Baselitz are the context in which the models express themselves by following an imagined thread, that brings them closer to the art object they wear, which they themselves represent, and which they perceive in the paintings that surround their space of action. Jacopo expresses himself through images in movement and he identifies the moment in which the unconscious and the imagined memory are intertwined with the image of the present. Encouraged by him, the models turned into spiders. The spider's web inspired a spider-dress created with 200 meters of different laces: calais and chantilly handmade silk lace mixed with bobbin lace, all parts of a real treasure kept patiently by Sofia over the years. Patience



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was also key to create a white crocheted lace dress, demanding artistic skill and savoir-faire in the art of embroidery to form a unique piece that highlights Aelis's signature verticality. The lace spider web, found throughout the collection, covers an oversize dress sculpted on the body and held by a single jet-black strap, as well as a fuchsia pink halter dress in organic satin muslin, both imprisoned in black silk lace and influenced by the colours observed by bees. Lastly, the corsage dress, quintessential of the Aelis silhouette, gave rise to a powder pink organic faille minidress covered with a trail of metallic sequins, along with glass and silver beads. The artistic gesture, and the pleasure generated by its beauty, becomes the key to enable the decolonization of nature. Following in the footsteps of Lucretius and Epicurus, and joining in Virginie Maris' reflections, Sofia suggests to bring back the art produced by humans in a space created by themselves, in order to gain beneficial control and give space to wildness. In the manner of a Deus ex machina, the artistic act thus appears as an ecological solution.









The dawn

In its incomprehensible ways, nature knows how to sustain herself. When the last tree is felled, life will sprout from the cracks and blanket what is left behind. The starry night will conspire with crystal dew drops and concoct an array of bright hued mushrooms. Rings of magic will emerge. Entrapments of old souls, akin to a billion years ago, frilling in layers and ornamented with wildflowers—will be penchants of a new dawn. Death will translate into life. Like a beautiful beginning veiled in a painful ending, weed, lichens & 'the mushroom'—shall render old to new. Perhaps the growth circles of a tree will re-form themselves on the skin of a mushroom only to say, that the soul lives on. The utopian aftermath due to human deeds where life will refill the planet after we are gone. *The Dawn* contemplates the state of environmental damage and imagines the world that shall live beyond the interference of the human species. It emerges from an intensified realisation during the lockdown that the humans may not have to save the planet, but themselves. The planet perhaps shall survive regardless and the human species may succumb to their weakness. Filmed in a pristine marble dump-yard situated in the state of Rajasthan in India, the collection represents a flush of life. A retrieval of colour to a world drained of its natural resources, abundance and animation through years of piling marble dust. The models, as nature herself, wear exotic mushrooms separately hand tacked over the glimmering tree-bark-texture hand embroidered on tulle and silk organza that is further embellished with wildflowers. As says the botanist, Nicholas P. Money, "*Mushrooms are masterpieces of natural engineering, the most wondrous inventions in evolutionary history*". Each of the mushroom forms is individually engineered through a unique pattern making process assisted by novel hand embroidery techniques, in order to achieve a realistic fall and movement. Shapeshifting

Rahul Mishra ★



*«...It emerges from an intensified realisation
during the lockdown that the humans
may not have to save the planet,
but themselves.
The planet perhaps shall survive regardless
and the human species may succumb to their weakness...»*
★ Rabul Mishra

silhouettes constructed with meticulous placement of these forms aim to replicate life in convergence with human imagination. A coming together of hands to lay the quintessential craft of hand embroidery alongside design intervention and contemporary application of our core values of slow, ethical & sustainable couture. Garments that wish to propose to its viewer, a simple question—do we wish to continue witnessing the marvels of nature present to us on this planet? Because we may be required to dig within ourselves for wisdom and realise the change.

*«... Garments that wish to propose to its viewer,
a simple question—do we wish to continue witnessing
the marvels of nature present to us on this planet?
Because we may be required to dig within
ourselves for wisdom and realise the change...»*









«Mushrooms are masterpieces of natural engineering. Mushrooms have been around for tens of millions of years and their activities are indispensable for the operation of the biosphere. Through their relationships with plants and animals, mushrooms are essential for forest and grassland ecology, climate control and atmospheric chemistry, water purification, and the maintenance of biodiversity, a map of memories»
★ Nicholas P. Money

«What mushrooms have taught me about the meaning of life»

“Mushrooms are masterpieces of natural engineering. The overnight appearance of the fruit body is a pneumatic process, with the inflation of millions of preformed cells extending the stem, pushing earth aside, and unfolding the cap. Once exposed, the gills of a meadow mushroom shed an astonishing 30,000 spores per second, delivering billions of allergenic particles into the air every day. A minority of spores alights and germinates on fertile ground and some species are capable of spawning the largest and longest-lived organisms on the planet. Mushroom colonies burrow through soil and rotting wood. Some hook into the roots of forest trees and engage in mutually supportive symbioses; others are pathogens that decorate their food sources with hardened hooves and fleshy shelves. Mushrooms work with insects too, fed by and feeding leaf-cutter ants in the New World and termites in the Old World. Among the staggering diversity of mushroom-forming fungi we also find strange apparitions including gigantic puffballs, phallic eruptions with revolting aromas, and tiny “bird’s nests” whose spore-filled eggs are splashed out by raindrops. Mushrooms have been around for tens of millions of years and their activities are

indispensable for the operation of the biosphere. Through their relationships with plants and animals, mushrooms are essential for forest and grassland ecology, climate control and atmospheric chemistry, water purification, and the maintenance of biodiversity. This first point, about the ecological significance of mushrooms, is obvious, yet the 16,000 described species of mushroom-forming fungi are members of the most poorly understood kingdom of life. The second point requires a dash of lateral thinking. Because humans evolved in ecosystems dependent upon mushrooms there would be no us without mushrooms. And no matter how superior we feel, humans remain dependent upon the continual activity of these fungi. The relationship isn’t reciprocal: without us there would definitely be mushrooms. Judged against the rest of life (and, so often, we do place ourselves against the rest of nature) humans can be considered as a recent and damaging afterthought.”

—Nicholas P Money, Professor of Botany and Western Program Director at Miami University in Oxford, Ohio



Riflessioni couture

“Tseundé” signifie l'échange en langue Ewondo du Cameroun. Les échantillons de différentes cultures et civilisations, les différentes parties du monde, caractérisent l'humanité. En cette époque où nous sommes justement privés de ces échanges pourtant vitaux, si ce n'est de manière virtuelle, j'ai voulu continuer à explorer les relations entre les différentes cultures et tout spécialement les cultures africaines et les cultures occidentales pour ce qui concerne la mode et l'apparence. Quitte à replonger et à s'inspirer d'une période malheureuse, celle des 18ème et 19ème siècle et de l'intense colonisation du continent africain par les européens, quand le vêtement occidental savamment coupé, boutonné, recouvrant entièrement le corps, a tenté de remplacer la manière africaine, faite de drapés, de tissus parfois très ornements, symboliques, mais simplement enroulés sur un corps libre, qui pouvait par ailleurs être entièrement visible. Ces nouvelles contraintes, imposées par les colons et inadaptées aux climats, à l'histoire, aux sociabilités des régions conquises, ont aussi généré des résistances, des métissages vestimentaires, donc de nouvelles créativité et de nouvelles apparences africaines. Mais cette inspiration m'a conduit aussi à rêver à d'autres échanges plus harmonieux, plus équilibrés qui auraient pu avoir lieu entre ces deux zones culturelles et auraient pu donner naissance à des types de vêtements totalement nouveaux... Cette collection est aussi une réflexion, qui s'impose dans le contexte actuel, sur l'industrie de la mode versus l'artisanat de la mode. La Haute Couture est justement la perpétuation d'un artisanat plus humain, adaptable, respectueux des individualités, quasiment sans gaspillage, mais qui a tendance aujourd'hui à se réserver à des vêtements d'exceptions, inabornables, voire importables. Si cette collection comprend, bien sûr, des silhouettes du soir, j'ai voulu aussi créer une Couture du jour, quotidienne, où des vêtements faciles et portables sont sublimés par le sur-mesure, des matières précieuses, une fabrication parfaite, et des techniques artisanales qui les rendent uniques. En particulier des techniques artisanales en provenance du continent africain, avec toujours de précieux Kente du Ghana, tissés à la main, mais surtout des batiks du Ghana et du Nigeria, appelés Adire. A partir de tampons, de cire et de teinture, cette technique permet

Imane Ayissi ★



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★ Imane Ayissi

de créer des étoffes imprimées de dessins simples mais vibrants, avec une profondeur qu'autorisent rarement les techniques d'impression modernes. Le défilé est pour moi un rendez-vous important, un rituel qui rythme mon travail, mais surtout un moment humain, d'échange d'émotions, où les vibrations de l'audience comptent autant que le ballet des mannequins. Dans cette période où, par la force des choses, tout devient virtuel, digital, il était impensable pour moi de filmer un « faux » défilé, sans public. L'idée a donc été de faire une vidéo, avec un procédé simple, lisible, qui permet de découvrir les vêtements, mais en mouvement et d'essayer d'y insuffler de la vie par l'échange avec d'autres procédés artistiques. D'où une collaboration avec la compositrice et musicienne ivoirienne Manou Gallo qui a créé une pièce musicale, intitulée « La marche », spécialement pour cette collection. Une musique qui fusionne balafons traditionnels, électro, rock et funk et insuffle de l'énergie à cette performance entre mode musique et danse...
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Strange couture

Haute couture "made in Usa" firmata dal designer Sterling Ruby. Approccio nuovo per tessuti dipinti e stampe. Dimensioni stravolte e "objet trouvé" a far da accessori.



Sea creatures

Un viaggio nel fantastico mondo degli abissi marini, popolato da mitologiche sirene che languono d'amore, seducono uomini innamorati, li ammaliano e incantano. Fanno da sfondo: coralli, anemoni e cavallucci di mare, meduse e misteriose orche marine. Un sogno in uno dei luoghi più inesplorati del nostro pianeta dove incredibili e meravigliose creature escono fuori dal buio delle profondità riuscendo a stupirci per l'incredibile varietà e l'ingegnosità della natura. Antonio Grimaldi sceglie Roma per presentare in versione digitale la nuova collezione couture spring/summer 2021 e, in particolare, l'Acquario Romano, edificio ottocentesco con decorazioni di ambiente marino che ospita la presentazione di 32 creazioni della sua nuova collezione di alta moda. La collezione, che si presenta caratterizzata da tagli asimmetrici, linee scultoree in movimento che sono diventate la cifra stilistica della maison, si divide in 3 outfit principali: tailleur pantalone, kaftani e abiti da gran sera. I primi, completi da giorno e da pomeriggio, sono delineati da giacche strutturate e baschine che cadono su pantaloni morbidi e larghi. Realizzati in crepe di fresco lana, presentano tagli con maniche raglan, inserti di pelle, e mega fiocchi che si trasformano in stole o strascichi in tulle point d'esprit. I kaftani, d'ispirazione caprese, territorio identificato tra mito e storia come "isola delle sirene", sono caratterizzati da tagli asimmetrici e doppi tessuti (chiffon su catena di raso altrimenti detto "charmeuse" e crepe cady mischiato con gazar) che regalano un effetto ottico capace di snellire la figura. Ad impreziosirli: ricami metallici che appaiono come delle giganti spille che adornano spalle e collo. Le cappe caban - che fanno da stola e contribuiscono a rendere regale la silhouette - sono decorate con pattine con catene bagnate in oro. Mentre gli abiti da sera sono caratterizzati - come la maggior parte degli outfit della collezione - da lunghe code e strascichi che cadono dalla spalla o dalla manica, ricordano pinne di varie forme e dimensioni. I ricami, invece, sono realizzati a mano con

Antonio Grimaldi ★



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crystalli e regalano un effetto acquoso, ricordando alghe marine, ricci pungenti o disegni corallini. Le piume, da sempre care alla maison, si trasformano in pinne (di dimensioni maxi o mini) e sono sfumate, dipinte, degradè, laccate o appaiono come delle macro frange. I colori riprendono l'ambientazione marina: dalla madreperla al nero e blu abisso, dal verde acqua all'acquamarina, fino al purple violet e al lilac oyster che ricordano anemoni di mare.















American couture

"I'm quite confident in saying that if you looked at a Parisienne or a Roman Alta Moda brand, I feel like we're operating on the same level of craft," hanno dichiarato a Vogue.com i due designer di Area, Beckett Fogg e Piotrek Pansczyk. E la loro haute couture - che ha già sedotto Beyoncé e Michelle Obama - abbaglia l'occhio per la predilezione di lustrini e cristalli, ma stupisce quando è capace di creare illusioni costruendo volumi attorno alla figura.



Theater of dreams

Kan ya ma kan, once upon a time, there was a little boy with a spectacular vision. Every evening he would sit by his window and stare out into the quiet of the night sky, allowing his mind to wander and become hypnotized by the deep blue depth. Even at nine years old he understood the need to disappear into his own imagination – it gave him somewhere to go, something to believe in, some kind of purpose. On one of these nights, as he gazed out into the unknown, celestial bodies began to appear, twinkling and flittering at amazing speed, illuminating the darkness and giving breath to the suspended silence. He recognized a patter and began to will their gravitational power. Surprised by his own magical force, he began orchestrating the stars into enchanted movement, creating a magnificent scenography that painted the way forward for an extraordinary future. Elie Saab haute couture spring/summer 2021 is a *Theater Of Dreams*, dreams that dance their way into exaggerated female silhouettes and become a dazzling, spectacular reality. Elie Saab wields his wildest imagination, takes a radical turn and choreographs a theatrical celebration that brings couture to the stage as fantasy come alive. Midnight materializes as silver silk chiffon and noir taffeta flowing into oversized figures that command space. Shooting stars fall to earth and masquerade as chandelier earrings and stellar headpieces that blaze so bright, one cannot look away. Dramatic feathers take flight in cosmic wind as accoutrement, trimmings, sleeves and winged shoulders, and constellations become intricate lace masks and embroidered throws. The dream-like promise of the universe becomes a shimmering, sparkling vestimentary of over-the-top structures, voluminous forms and



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alluring textures that carry the women that wear them to fantastical realms. With power and with grace, the women resolutely rise to endless glittering possibilities above the clouds. They know they will steal the show and are ready to make themselves crystalline spectacles, captivate their audience and take their breath away. She calls on the sun, radiating in a crown of crystals and a creamy ivory jumpsuit hidden under an over-sized hooded cape embellished in embroidered sun rays. Her face is subtly hidden behind bedazzling headgear as the mystery of twilight envelopes her in layers of metal grey taffeta that billow into a ball gown of overstated shoulders, a plunging neckline and infinite train. Taken in by the power of the Elie Saab haute couture spring/summer 2021 collection, they exhibit the strength, the daring and the courage to carry these larger-than-life pieces that are not only made of the stuff of dreams but also inspire to dream big, because dreaming keep us moving forward.











Candida couture

C'est l'histoire éternelle d'un artiste qui tombe amoureux de sa création... Personne dans la réalité de la vie ne peut rivaliser avec cette perfection qu'il a créée de ses mains. L'œuvre sortie de son imagination répond à toutes ses espérances. Pendant des jours et des nuits, en plein confinement, Farhad Re découpe le triple organza de soie dans une blancheur virginale. Les contours apparaissent délicatement, et Pygmalion/Farhad s'applique à ciseler une silhouette légère, sculpturale, architecturale. Pas moins de 500 mètres d'organza ont été nécessaires pour créer les 15 robes de la collection. Derrière l'opacité de la matière se profile la grâce de la femme telle que la voit Farhad Re et qu'il nomme *Galatée*, à la peau blanche comme le lait, et dont tomba amoureux Pygmalion... La pureté du renouveau, de la liberté, du



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lâcher prise - après tous ces mois d'enfermement - se retrouve également dans les envolées parfaitement maîtrisées et façonnées à la main de formes géométriques qui forment chaque robe. Une invitation à l'évasion onirique, mais aussi à métamorphoser les lignes de la silhouette à l'instar de ce manteau feuilleté, enveloppant, réconfortant, dans lequel se blottir... Très attaché à l'essence même de la liberté de part son histoire personnelle - la mère de l'artiste d'origine perse a fui son pays pour retrouver une liberté de penser et de s'habiller comme bon lui semblait -, Farhad revisite le mythe de Pygmalion en donnant des ailes à sa Galatée pour lui faire découvrir le monde. Une vraie envie de partage de ce besoin d'absolu, cette quête du sublime, cette inclinaison à façonner chez l'aimé(e) une âme soeur.

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Fleurs de ville

Les fleurs de la renaissance et du renouveau s'épanouissent dans le jardin tropical de La Métamorphose pour cette collection couture printemps été 2021, *Fleurs de Ville*. Des robes légères, aériennes, délicates où se mêlent soie, mousseline et tulles brodés, épaules aux pétales découpés et cousus main. Les couleurs sont franches, assumées, comme la volonté du retour à l'insouciance et aux doux rêves estivaux. Comme une éclosion, on passe du bleu pastel, au rose nude, au mauve poudré, puis viennent le fuchsia et le bleu roi, symbole de renaissance. Une collection assurément joyeuse et romantique. La collection est réalisée uniquement avec des tissus made in France, Ewa et Margaret, les créatrices, soulignent de nouveau leur attachement à la France et au savoirfaire français.



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Message d'espoir

La maison On Aura Tout Vu présente un seul modelé de façon digitale pour cette saison printemps été 2021. Bustier corseté en satin de soie et perles nacrées rehaussé de 100 seringues rempli de vaccin cristal et perles dont l'extrémité de chaque se termine par une aiguille dont la pointe se pare d'une perle en forme goutte. La robe vaccin... Loin de l'imagerie convenue les créateurs Livia Stoianova et Yassen Samouilov fidèles à l'ADN de On Aura Tout Vu ont recentré leur création toujours soucieux des questions sociétales en permanente quête de d'un imaginaire hors du commun. Une bouffée d'oxygène qui contribue à injecter en peu de lumière dans notre vie. S'adapter à des circonstances extraordinaires. Alors que la lutte contre la pandémie COVID-19 n'est pas encore gagnée, avec un vaccin en vue, il y a au moins une lumière au bout du tunnel - ainsi que de l'espoir. C'est de cette lumière que née l'inspiration couture de On Aura Tout Vu pour une création porteuse d'un fort message d'espoir pour la saison Printemps Été 2021



Blue velvet

Le velours est la matière fétiche du créateur, doux et sensuel mais aussi mystérieux, à l'instar de son pays d'origine la Grèce. La femme Spiros Stefanoudakis est une Dorothy Vallens des temps modernes, femme fatale et délicate tout à la fois. Ouvertures vertigineuses, plissés exécutés à la perfection afin de mettre en valeur les courbes féminines. Les couleurs s'allient à l'exubérance de l'été : bleu roi et rose flashy pour le jour, vert et noir profonds pour les longues nuits d'été. Une collection graphique, chic et sensuelle.



Musique couture

Les lumières stroboscopiques clignotent et la musique Tech résonne. Nous sommes dans un entrepôt, après les heures de couvre-feu, célébrant, tard dans la nuit, l'impulsion infectieuse de Beyrouth. Nous avons sauté la dernière saison de couture pour réévaluer, se recentrer et aller de l'avant. Elle est décomplexée, super-glam. Ses silhouettes sont pointues, De temps en temps, des volumes dramatiques prennent forme. Le créateur se lance dans un vestiaire masculin pour la première fois. Pour lui, la ligne d'horizon de Beyrouth se reflète sur les costumes brodés sur mesure et les sweats à capuche chatoyants. Instable, mais extrêmement concentré.

A lato, look 12: draped pale tangerine cloqué structured gown with bold crystal sleeve and detachable head-covering

Tony Ward ★



*«Nous avons sauté la dernière saison de couture
pour réévaluer, se recentrer et aller de l'avant»*

A lato, look 01: structured light shantung skirt with multicolored top

Tony Ward ★





A lato, look 15: the ultimate one-shoulder draped satin party gown with crystal cut-out



A lato, look 16: untamed satin and tulle scallop-embroidered dress

Birds of love

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Mysteriuos ritual

The signs of mysterious rituals commanded by the enchanted glow of the moon on a cool spring night inspire the Spring-Summer 2021 Haute Couture collection from Maison Georges Hobeika, as it celebrates the emancipation and empowerment of women. This ode to feminine strength is expressed through an anthology of unique and coveted creations that exquisitely unite the charm of gentleness, the majesty of character, and the panache of sensuality. Crowned by a burst of flowers hand-woven by the House's artisans, graceful and evanescent silhouettes showcase airy fabrics that bring dimension to transparency, while contrasts of light and shade create sophisticated volume. Organza and muslin superimposed on tulle take center stage with a distinct refinement and sparkling, handmade embroidery. Delicate floral motifs are illuminated by iridescent materials in masterfully selected shades – lavender, sea green, pale pink, light yellow – that delight the eye with the vibrant energy of renewal. An allegory of rebirth written in homage to the constantly regenerating power of life, this collection beckons the illumination of a spring moon on a convent where young girls in bloom are preparing, through esoteric rituals, to welcome a season of brand new promises.



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of a spring moon on a convent
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Profondo ROSSO

Appoggiandosi sui bassi, rompe il silenzio
con un «*I got my red dress on tonight*»,
il remix di Cedric Gervais della canzone
Summertime Sadness di Lana Del Rey;
continuando poi con un...
...«*Dancin' in the dark, in the pale moonlight*»...
La danza per noi Josephine Baker

disegni di Marco Cortesi

Giambattista Valli ★

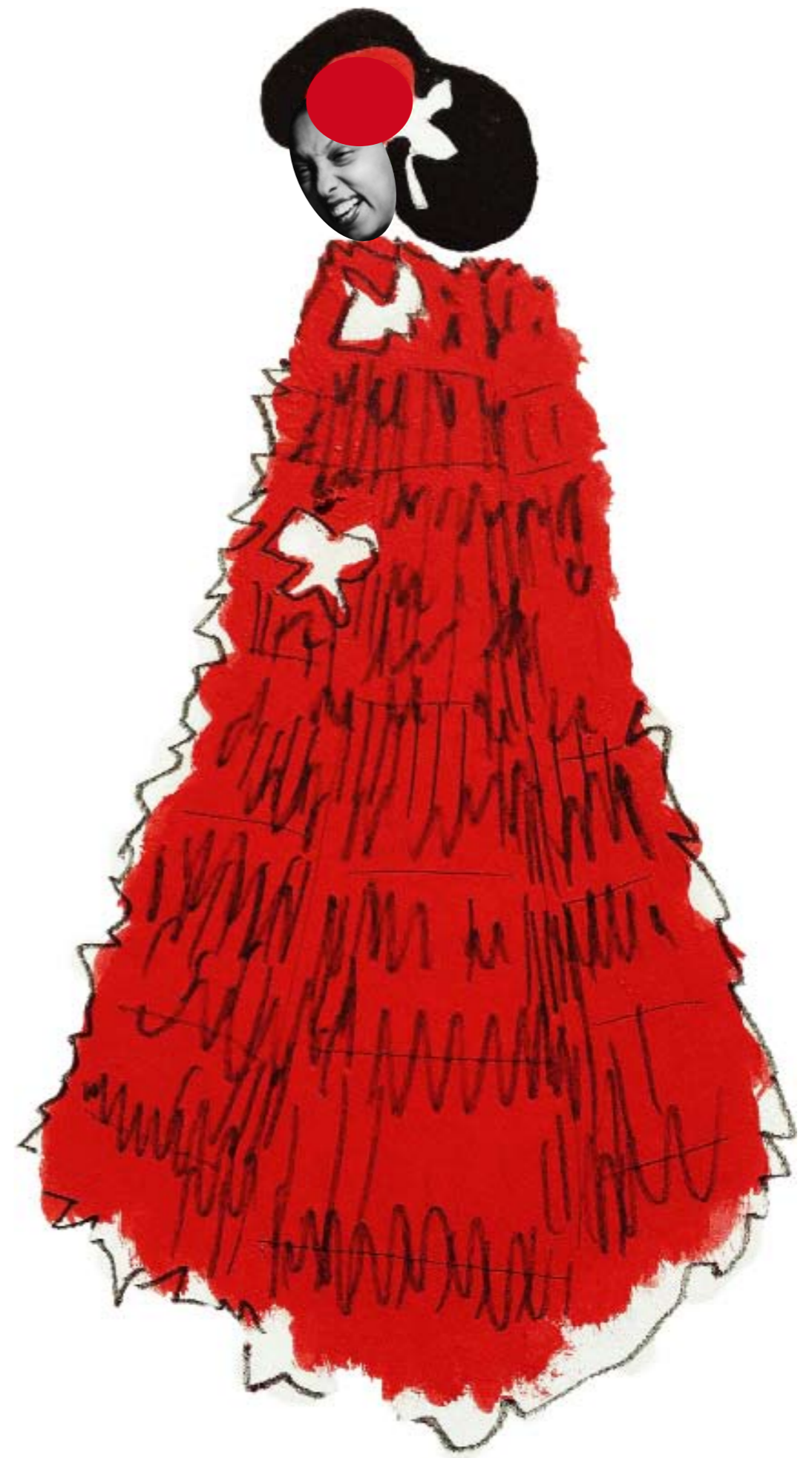


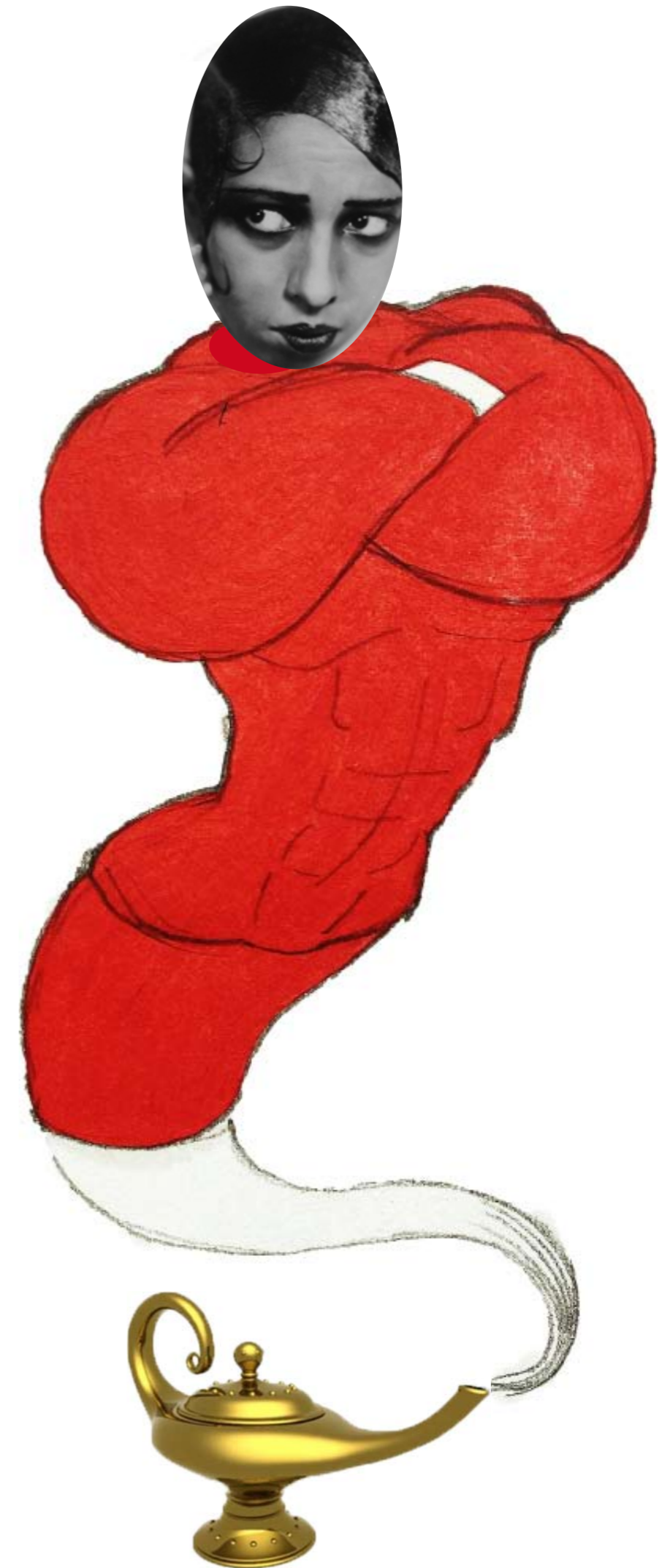












Ascoltare vedere

Nella sua pagina Instagram
indossa outfit composti
con capi delle collezioni Gucci
firmate da Alessandro Michele.
La moda come gioco di ruolo
e mezzo di auto-espressione.
Ozzy ne parla con me

intervista di Marco Cortesi



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and how one can convey a message
through a picture or a painting.
Instagram represents an excellent opportunity
for people to elaborate their ideas
and market their products to target audiences.
I liked the idea of sharing my passion for fashion
as a form of haute art with people
of similar interest around the globe.
I think that Instagram has enabled me
and others around the world to spread
the power and beauty of fashion emphasizing
the culture of self-expression and self-love»*
★ Ozzyrules_

“Tutti mi chiamano Ozzy” afferma, e così vuole essere chiamato l’owner della pagina Instagram Ozzyrules_. Una pagina in cui sono imbattuto per caso. Ozzyrules_ ha messo “mi piace” a un mio post che recensiva l’Epilogue collection di Gucci. Come spesso mi accade - visto che il mio profilo Instagram ha pochissimi follower - ho controllato il profilo collegato alla notifica e sono arrivato a una pagina Instagram che mi ha folgorato: quella di un giovane uomo che si ritraeva in ogni scatto, con items delle collezioni Gucci firmate da Alessandro Michele. I suoi outfit erano composti esclusivamente con i capi creati dal designer del brand. Abiti ricchi di ricami e decorazioni che affascinano i “runway observer” come me, ma di cui ho sempre messo in dubbio il reale utilizzo nella “vita vera”. La pagina Instagram di Ozzy mi dimostrava come ciò non sia vero. Ozzy, perfettamente a suo agio, viaggia e appare splendido dentro ai suoi Gucci look. Abitante di terre lontane - ma con una passione per il Belpaese, che sfoggia posando di fronte a riproduzioni di Venezia - declina nella realtà le proposte di Alessandro Michele. È splendido Ozzy nei suoi scatti e contattato per un’intervista, ha accettato cortesemente di rispondere alle mie domande che lascio nella lingua originale. Ozzy racconta la sua passione per la moda e il suo trasformarsi in gioco di ruolo o elemento di autoespressione. Ascoltare le sue parole, apre nuove prospettive.



*«I believe I am a very emotional
buyer, which means that
I have to identify emotionally
with each item I buy.
If I cannot relate to the item I am buying,
it has no place in my wardrobe.
I do not just buy a garment
for the sake of the brand name.
In other words,
I have to fall in love with the things I buy»*

- What do you think about Instagram?

Personally, I am not very technology friendly and I rarely use any social media platforms except Instagram. I believe in the power of image and how one can convey a message through a picture or a painting. Instagram represents an excellent opportunity for people to elaborate their ideas and market their products to target audiences. I started experimenting with Instagram back in 2013 just posting random images of objects and places that I liked, later on, my friends suggested that I post photos of my outfits since I was enthusiastic about fashion and style. I liked the idea of sharing my passion for fashion as a form of haute art with people of similar interest around the globe. I think that Instagram has enabled me and others around the world to spread the power and beauty of fashion emphasizing the culture of self-expression and self-love.



«I believe that I have an eccentric taste in fashion. For me, fashion is like playing dress-up or putting on an outfit for a role in a play or a movie. Hence, I associated with brands that designed clothes that could tell a story, intrigue imagination and arouse emotions. I love garments loaded with prints and embellishments and tailored in unconventional ways. My favorites were Dolce & Gabbana, influenced by Sicilian history and art, Hedi Slimane's Saint Laurent inspired by punk, rock & roll e street style, and Riccardo Tisci's Givenchy remarked by its dark romanticism. However, there was one element missing in the fashion scene, which was the expression of freedom and fluidity. Then suddenly, Gucci's fall/winter 2015 show by Alessandro Michele happened, it was like a revolution, that's when I realized, fashion is finally free from rules»

- The dress you post in your Instagram is your shopping? Bought every dress?
I did buy all the outfits I post on my page and I treasure them all. I believe I am a very emotional buyer, which means that I have to identify emotionally with each item I buy. If I cannot relate to the item I am buying, it has no place in my wardrobe. I do not just buy a garment for the sake of the brand name. In other words, I have to fall in love with the things I buy. Some of the garments I have in my wardrobe, I have worn them only once, but sometimes I just take them out of my closet to just look at them and appreciate their beauty and artisanship. I maybe fortunate to have pièces that were sold in a very limited quantity globally and others that are one of a kind. Just like those who are passionate about collecting art in the form of paintings and objects, I love collecting art in the form of fashion.



«I felt enchanted by Alessandro Michele's first Gucci show. The image of the bow shirts presented on androgynous looking models gave me an intense emotional feeling of freedom. It was like a dream, come true for me, a match made in heaven. I started building my Gucci wardrobe since then. Each piece I bought I felt emotionally attached to its inspiration and story. There is a character and richness in each garment. Most of the Gucci clothes that I have can stir memories from my childhood or refer to iconic music and movie stars or transform me to another space and time dimension once I put them on. It's like a magic carpet ride, a mesmerizing dream»

- Before 2015 you post pictures like a "normal Instagram user". You show your passion for fashion with look from Dsquared2 to Givenchy, and others. From 2015, you start to post only Gucci items. Why?
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«I love the idea of feeling free to mix and match patterns and colors. The gender fluidity of Alessandro Michele's designs opens up more opportunities for self-expression and fashion exploration and experimentation»

- What won you over about this brand?

I felt enchanted by Alessandro Michele's first Gucci show. The image of the bow shirts presented on androgynous looking models gave me an intense emotional feeling of freedom. It was like a dream come true for me, a match made in heaven. I was captivated by the embellishments, embroideries, prints, juxtaposition of patterns and colors in all Alessandro's collections. The fashion rule of less is more was finally broken, and the result was fashion shows artistically curated to show that more is more beautiful. It was love at first sight for me. It was like a romantic relationship with the brand and the clothes. I started building my Gucci wardrobe since then. Each piece I bought I felt emotionally attached to its inspiration and story. There is a character and richness in each garment. Most of the Gucci clothes that I have can stir memories from my childhood or refer to iconic music and movie stars or transform me to another space and time dimension once I put them on. It's like a magic carpet ride, a mesmerizing dream. I love the idea of feeling free to mix and match patterns and colors. The gender fluidity of Alessandro Michele's designs opens up more opportunities for self-expression and fashion exploration and experimentation. Additionally, each Gucci piece is timeless, follows no fashion trends, and hence you treasure them knowing that you can wear them anytime in the future. You can add to them to make them feel new. I also strongly appreciate and support Gucci's efforts in becoming one of the most socially and environmentally conscious brands in the fashion scene. Taking initiatives to empower women, support equality and adopting climate strategies aimed at protecting and restoring nature. It all makes me proud that I am part of a very humanitarian brand and family.



«Alessandro Michele is a romantic dreamer and philosopher with an imagination that knows no boundaries. He marvels in travelling with his mind to different places and times in history, drawing inspirations from different eras and characters and bringing them back to the contemporary world. He is one with the nature and hence is in harmony with life. His unconventional views on beauty opens the door wide for a more tolerant and inclusive world. He believes in the power of human and their emotions and hence emotionally touches each one of us differently with his phantasmagoria fashion shows. He truly revolutionized the fashion system and brought individualism and freedom back.»

- Can you tell me your point of view on Alessandro Michele's work?

Alessandro Michele is a romantic dreamer and philosopher with an imagination that knows no boundaries. He marvels in travelling with his mind to different places and times in history, drawing inspirations from different eras and characters and bringing them back to the contemporary world. He is one with the nature and hence is in harmony with life. His unconventional views on beauty opens the door wide for a more tolerant and inclusive world. He believes in the power of human and their emotions and hence emotionally touches each one of us differently with his phantasmagoria fashion shows. I always imagine that I am a passenger aboard Gucci's cruise ship with Alessandro Michele as the ship's captain, and we are on an epic infinite journey of fashion, history, art and philosophy, learning to unlearn and re-learn and marveling at the wonders that Alessandro's dreams manifest in his eclectic, eccentric, retro chic and gender fluid designs. He truly revolutionized the fashion system and brought individualism and freedom back.



*«I believe that the fashion system nowadays
have moved past the idea of dictation
and realized the significance of individuality
reflected through the needs of the fashion buyers
in the market to feel unique and free to express
themselves in the way they dress.
Barely anyone want to look the same like others anymore»*

- In the Eighties the term "fashion victim" was used. Do you fell like a "fashion victim"?

Falling a victim for fashion means becoming vulnerable to fashion fads and trends, and changing one's style in accordance to what fashion dictates from one season to the next. I believe that the fashion system nowadays have moved past the idea of dictation and realized the significance of individuality reflected through the needs of the fashion buyers in the market to feel unique and free to express themselves in the way they dress. Barely anyone want to look the same like others anymore just to conform to a trend. Individuality and customization is part of creativity and innovation.



*«As I grew up in a multinational environment,
I was fascinated by the idea about
how different each individual is
and how we can all learn from our
different backgrounds, cultures and personalities»*
★ Ozzyrules_

*«Later, and because of my interest in history,
I was captivated by the idea and power
of fashion as a form of self-expression
through different historical eras»*

- Tell me something about you?

My family and friends call me Ozzy. I was born in Qatar and I am from the US. I was fortunate to live in many places around the globe during my childhood, which enlightened me about the wholeness and oneness of our world. I studied finance and currently working in the same field. Since childhood, I have always had a passion for arts in general. I experienced and practiced various forms of arts including acting and singing in school theatre, painting and handcrafts. I have also developed a great interest in reading especially classic literature and history. As I grew up in a multinational

environment, I was fascinated by the idea about how different each individual is and how we can all learn from our different backgrounds, cultures and personalities. Later, and because of my interest in history, I was captivated by the idea and power of fashion as a form of self-expression through different historical eras. I self-studied fashion history, analyzed the socio-economic impact on fashion and appreciated how fashion played a pivotal role in major timelines around the world from the Renaissance and Victorian eras all the way to the hippie movement in the 1960s.

Ozzyrules_



Haute Couture ● Auction

Couture investment

Un pezzo vintage di Schiaparelli,
in asta a Parigi, supera i 540 mila euro.
E l'haute couture si scopre investimento



*«Ces achats souvent réalisés
avec les conseils éclairés d'Azzedine Alaïa»
★ Maryline Bellieud Vigouroux
de Maison Mode Méditerranée*

Una recente asta a Parigi, organizzata da Cornette de Saint Cyr, ha confermato come il vintage deluxe non conosca crisi. I record price dell'asta, infatti, hanno visto raggiungere e superare i 540 mila euro per un cappotto di Schiaparelli datato 1938-1939. "Bene" hanno fatto anche una cappa di Chanel del 1922 ha superato i 79 mila euro, un mantello da sera di Mariano Fortuny, datato 1930 che è stato aggiudicato a oltre 44 mila euro e un abito da sera di Valentino, datato 1968-1969, che ha superato i 23 mila euro. L'asta di beneficenza, organizzata da Cornette de Saint Cyr, ha messo in vendita a inizio febbraio, parte della collezione dell'associazione Maison Mode Méditerranée, creata nel 1988 a Marsiglia da Maryline Bellieud

«Schiaparelli présente sa collection pour l'hiver 1938/39, dont le thème est le Zodiaque.
Il y a des influences Louis XIV dans les broderies de rayons de soleil,
des poches en porcelaine de Sèvres, des vestes de dinner brodées de miroir...
...Les couleurs vedette sont le rose «Caméo», le violet «Aerostatic», le bleu «Sooty».
«La silhouette est construite sur des dimensions précises...un rien en abîmerait la ligne.
Le «Caméo» sera le rose nouveau et une transposition du fameux «Shocking».
Les couleurs sont de rêves, mais l'or impose son attraction sur tout ce que nous portons.
Pour le soir, un voile de dentelle de brouillard est rejeté en arrière,
retenu à un diadème de velours qui se noue sous le menton».

4 août 1938, Elsa Schiaparelli, Texte de la collection, archives de la maison Schiaparelli.

A lato e in apertura, Schiaparelli, Collection Haute Couture Hiver 1938-1939, Collection Zodiaque
Manteau du soir et diadème, lainage noir, velours «Caméo» rebrodé et noir, tulle et Chantilly noirs. Manteau long ajusté sur le buste et évasé sur la jupe, il présente six poches rebrodées de paillettes formant un profil cerné de lames d'or dans un entourage de roses en porcelaine, six boutons en forme de lampe antique en céramique or.
Diadème recouvert de velours «Caméo» brodé de roses en porcelaine, calotte de velours et voilette arrière de tulle et Chantilly noirs.
Griffe blanche, graphisme noir sur le diadème. Broderie: Maison Lesage.
Venduto per 542.200 mila euro (diritti inclusi)





A lato, *Christian Lacroix*, collection haute couture, automne-hiver 1990
Robe de grand soir, dentelle mécanique et mousseline noire, soie brochée et damassé à motif floral,
satin de soie vert pomme. Haut bustier à bretelles nouées sur importante jupe à traine à longueur asy-
métrique formant tournure, ceinture, bustier corset recouvert de tulle plumétis brodé.
Bolduc d'atelier, plombs des douanes, sans griffe. (Modèle de défilé, n° 60, mannequin Corazon Rebelde)
Venduto per 11700 euro (diritti inclusi)



A lato, *Jean-Charles de Castelbajac*, collection prêt à porter, Printemps/Été 1992
Veste patchwork «Pêche Miraculeuse», coton matelassé,
accumulation de poissons peints.
Griffe blanche, graphisme noir.
Collaboration pour la peinture des poissons Corinne Jacq.
Venduto per 1820 euro (diritti inclusi)



A lato, *Carven*, collection haute couture, circa 1995. Directeur Artistique: Maguy Muzy
Robe de mariée et voile, gazar de soie et tulle blanc. Buste ajusté à fines bretelles sur jupe ample à plusieurs jupons de tulle.
Voile court de la même hauteur, tulle blanc peint d'oiseaux. Bolduc d'atelier Modèle de défilé.
Venduto per 7800 euro (diritti inclusi)



A lato: *Lecoanet Hemant*, collection haute couture, circa 1990
Robe du soir longue, gazar et mousseline noir et blanc.
Structure à crinoline dans laquelle s'enchevêtre les rubans de tissus, haut bustier à une bretelle.
Bolduc de défilé. Modèle du défilé, numéro 31
Venduto per 715 euro (diritti inclusi)



A lato, *Christian Lacroix*, costume per il personaggio di Amelie nel *Goethe-Wilhelm Meister*,
mise en scène di Léonidas Strapatsakis al Théâtre du Gymnase, di Marseille nel 1988.
Robe longue, tissus soyeux changeant, velours noir, satin. Patrick Lebreton, costumier
Venduto per 455 euro (diritti inclusi)

Amélie

SONA LA MAISON DE L'ART

Manteau?

velours noir

drapé croisé en fichu

organza
faible
changeante
pêche/chaix
plus blanc

ampleur dans le dos

ceinture
ballon
ou corail
en satin
en chine

400
RUE ST-HONORE 75001 PA
42 60 16 97 TELEX 240



A lato, Christian Lacroix, Amélie
Costume per il personaggio di Amélie nel Goethe-Wilhelm Meister
mise en scène di Léonidas Strápatsakis al Théâtre du Gymnase, di Marseille nel 1988
Aquerelle, mine de plomb, encre, échantillons de tissus. Monogrammé et titré.
Venduto per 975 euro (diritti inclusi)

CL

Amélie

(2)



A lato, *Christian Lacroix*, Amélie
Costume per il personaggio di Amélie nel *Goethe-Wilhelm Meister*,
mise en scène di Léonidas Strapatsakis al Théâtre du Gymnase, di Marseille nel 1988.
Aquerelle, mine de plomb, encre, échantillons de tissus, Monogrammé et titre
Venduto per 520 euro (diritti inclusi)

CL

Le Comte

(2)



habit
velours
changeant
(on fait?)
→
entre violet
ambergris

gilet
patin
duchese
+ or
pasme-



gilet

bas
bordant
le-de-uir-



Habit
culotte



couleur
Bas

CL

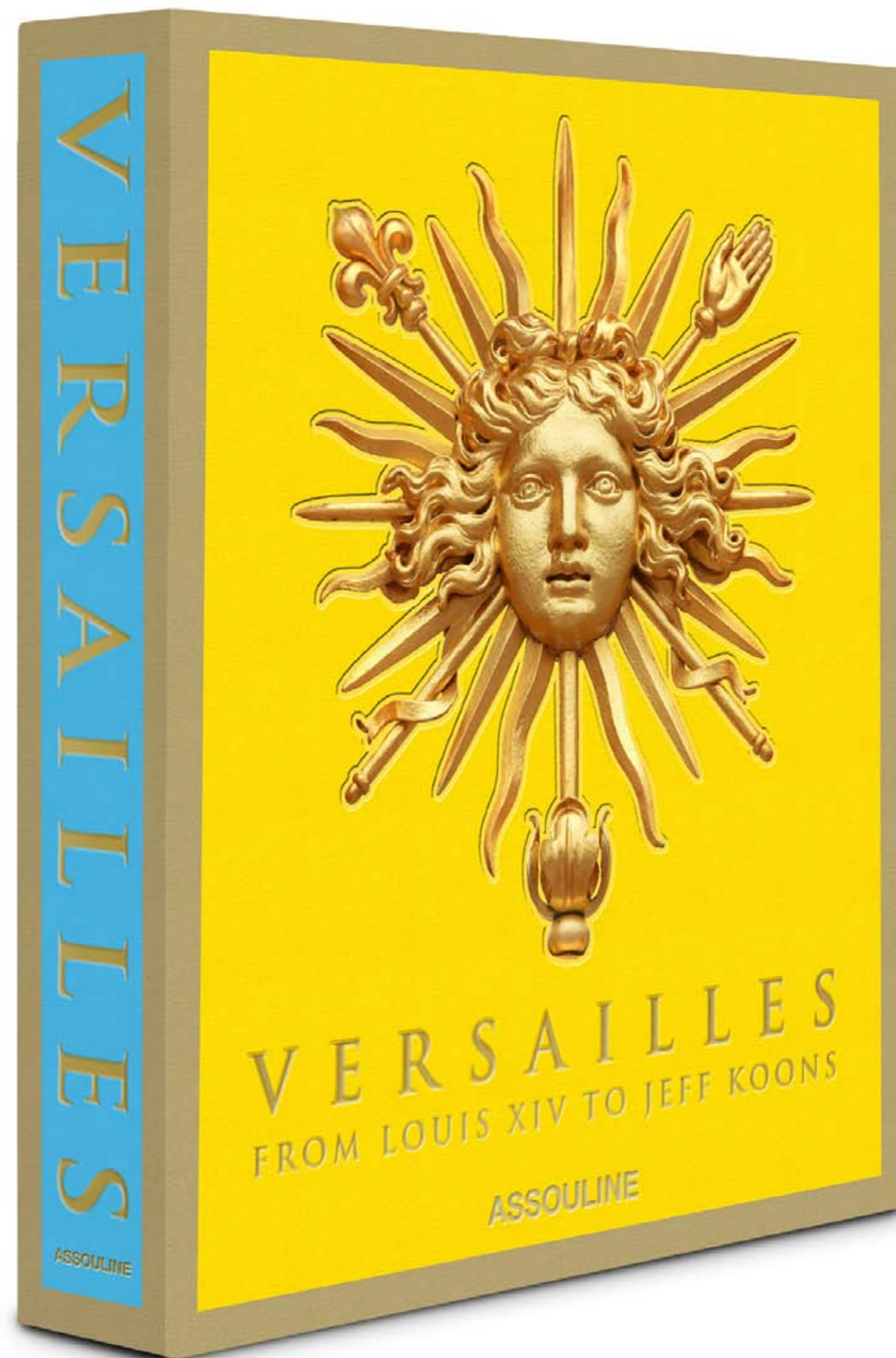
A lato, Christian Lacroix, Le Comte, Costume per il personaggio di Amélie nel Goethe-Wilhelm Meister, mise en scène di Léonidas Strapatsakis al Théâtre du Gymnase, di Marseille nel 1988. Mine de plomb, encre, aquarelle, échantillons de tissus. Monogrammé et titré. Venduto per 780 (diritti inclusi)

*«I believe that the fashion system nowadays
have moved past the idea of dictation
and realized the significance of individuality
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in the market to feel unique and free to express
themselves in the way they dress.
Barely anyone want to look the same like others anymo»*

Vigouroux - era ed è dedicata al sostegno alla creazione di moda - e per trent'anni ha raccolto capi dei più grandi couturier del secolo e oltre 500 pezzi della raccolta sono stati battuti all'asta. Tra di essi, pezzi di Jeanne Lanvin, Cristóbal Balenciaga, Pierre Balmain, Madeleine Vionnet, Jean Patou, Gabrielle Chanel, Molyneux, Mariano Fortuny, Charles James, Christian Dior, Grés, Emanuel Ungaro, Louis Féraud, Paco Rabanne, Saint Laurent, Nina Ricci, Christian Lacroix, Alexander McQueen per la casa Givenchy. Assieme ai abiti, anche una ricca selezione di disegni e creazioni firmate Christian Lacroix per la commedia *Goethe-Wilhelm Meister* andata in scena nel 1988 al teatro di Marsiglia.

Versailles BOOK

Un nuovo volume, edito da Assouline,
racconta la reggia di Versailles.
Dalle prime grandi costruzioni sotto Luigi XIV,
sino alle recenti mostre in collaborazione
con artisti contemporanei



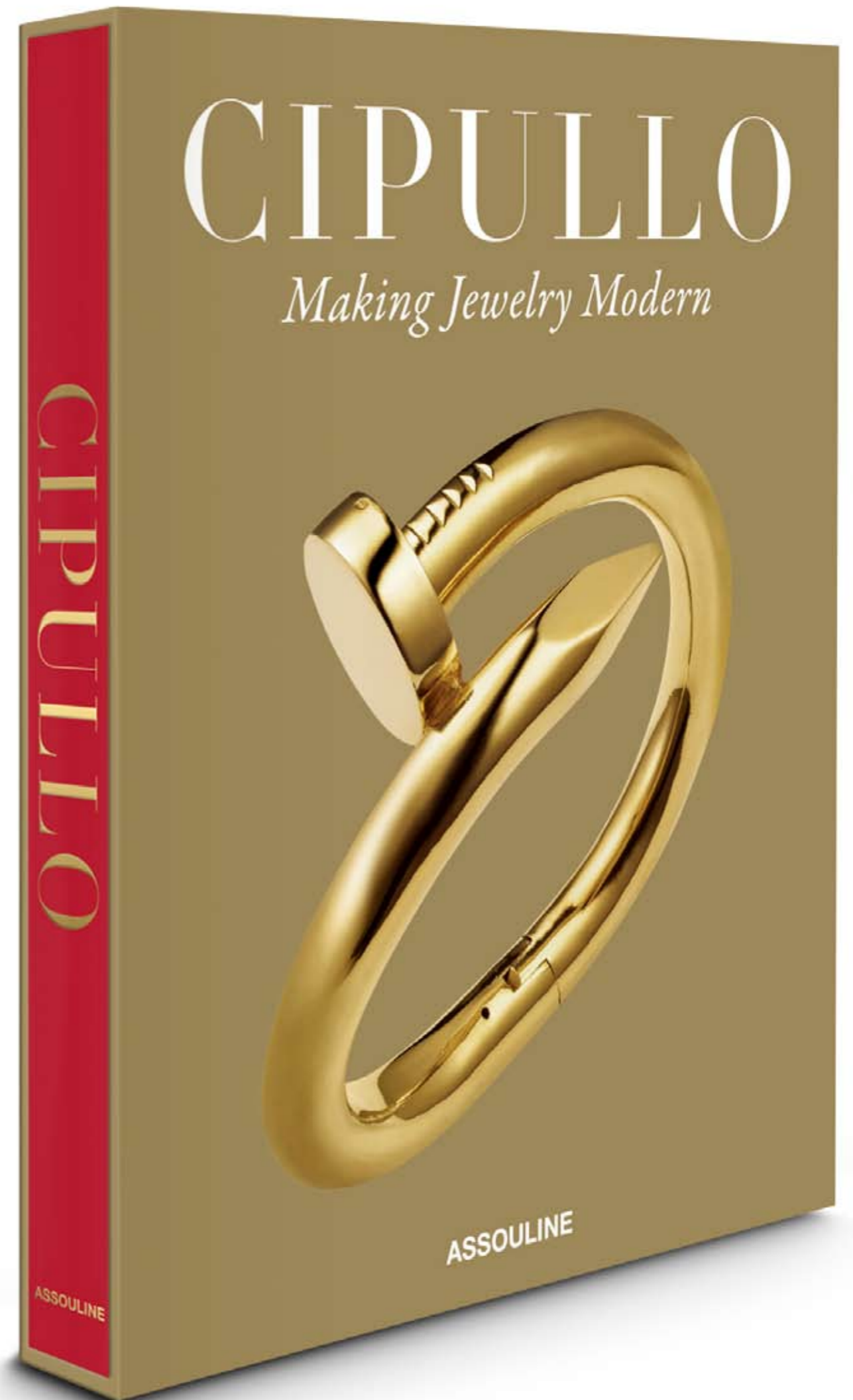
*«Versailles, like everything on a grand scale,
is and will always be beautiful...
It will always present to the thinker
and the poet a great and touching spectacle»*
★ *Alexandre Dumas*

E' realizzato in collaborazione con Châteaude Versailles Research Center, il nuovo volume edito da Assouline e intitolato Versailles: From Louis XIV to Jeff Koons. Il testo racconta i più importanti eventi storici, dalle prime grandi costruzioni sotto Luigi XIV, sino alla sistemazione di Luigi Filippo che, nel 1837 lo ha reso museo dedicato alle glorie della Francia. Prevista anche un'edizione limitata, tiratura a cento esemplari, firmata dall'autrice e presentata in una conchiglia di velluto con scolpito un medaglione di Luigi XIV. Per gli acquirenti della serie, è anche previsto un tour privato della reggia comprese stanze solitamente non aperte al pubblico. In più, nell'ottica di conservarne il patrimonio, la casa editrice Assouline donerà parte del prezzo di ogni edizione alla Reggia di Versailles.



Gioielli culto

Un libro dedicato al designer di gioielli
che più di tutti ha saputo cogliere
le mutazioni del gusto in fatto di preziosi
per abbellire il corpo: Aldo Cipullo



«I design for today, thinking of tomorrow»
★ Aldo Cipullo

Nato a Napoli nel 1935 da una famiglia di gioiellieri, Aldo Cipullo è diventato il designer di gioielli più glamour degli anni Settanta e primi anni Ottanta. Dopo aver lasciato l'Italia per New York City, dove si iscrive alla School of Visual Arts. Nel 1960 lavora per il gioielliere David Webb e successivamente per Tiffany & Co., dove svilupperà il proprio vocabolario. A lui si devono alcune delle creazioni più iconiche, come il braccialetto Love o la linea Nail, ispirata a un chiodo. Nel 1974, si mise in proprio continuando a creare gioielli per uomini e donne. Il volume, intitolato Cipullo: Making Jewelry Modern, è ricco di immagini dei design di gioielli del designer. Autrice è Vivienne Becker, giornalista e storica dei gioielli.

Haute Couture ● Make your dress

Home made

L'haute couture e la moda
portata "all'astrazione".
Florina Miu accetta la sfida.
Ricreare le grandi
collezioni in casa.
Primo essai: Giambattista Valli

di Florina Miu



*Florina Miu interpreta Giambattista Valli,
Self-portrait with mobile © Florina Miu, 2021*

«I miei abiti esagerati sono un invito a sognare».
Giambattista Valli

La collezione haute couture primavera/estate 2021 di Giambattista Valli, sono sicura che più delle altre resterà indelebile nelle nostre memorie perché creata in questo particolare momento, di riflessione e forse desiderio di evasione. Le luci e i colori di Siviglia sono l'ispirazione di questa maestosa, imponente, drammatica e nobile collezione. Per ricreare la linea esaltata da volumi imponenti ed esasperati, ci vogliono il tulle e lo chiffon. I colori base sono il nero, il rosso, il rosa e l'avorio. Eppure...in questo "abito soufflé" vi sentirete leggere come una nuvola vaporosa! Contornate i vostri occhi con uno smokey eyes e acconciate i capelli in una grandiosa "cofana" impreziosita da fiori di stoffa, fiocchi e nastri di seta. Vi sentirete subito immerse in quella splendida atmosfera da corte di Maria Antonietta.

Florina Miu

Haute Couture ● Home made



*Florina Miu interpreta Giambattista Valli,
Self-portrait with mobile © Florina Miu, 2021*

Haute Couture ● Home made



In queste pagine, *Florina Miu* interpreta *Giambattista Valli*,
Self-portrait with mobile © Florina Miu, 2021



vestito

indirizzi



vestito

ADELINE ANDRE
Instagram adelineandreofficial

AELIS
www.aeliscouture.com

ALEXIS MABILLE
www.alexismabille.com

ANTONI GRIMALDI
www.antoniogrimaldi.com

AREA
www.area.nyc

ASSOULINE
eu.assouline.net

AZZARO COUTURE
www.azzaro.fashion

AZ FACTORY
www.azfactory.com

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www.chanel.com

CHRISTOPHE JOSSE
www.christophejosse.paris

CORNETTE DE SAINT CYR
www.cornettedesaintcyr.fr

DIOR
www.dior.com

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www.eliesaab.com

FARHAD RE
www.farhadre.fr

FRANCK SORBIER
www.francksorbier.com

GIAMBATTISTA VALLI
www.giambattistavalli.com

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www.imane-ayissi.com

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www.irisvanherpen.com

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www.lametamorphose.eu

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www.rizzoliusa.com

RONALD VAN DER KEMP
www.ronaldvanderkemp.com

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www.schiaparelli.com

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www.stephanerolland.com

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www.taschen.com

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www.tonyward.net

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www.ulyanasergeenko.com

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www.valentino.com

VIKTOR&ROLF
www.viktor-rolf.com

YUIMA NAKAZATO
www.yuimanakazato.com

ZIAD NAKAD
www.zihadnakad.com



A lato, Passage 21, numéro 354: long manteau brodé de plumes et robe longue en toile de soie flammée bleu ciel.
In apertura, Passage 32, Numéro 365: Robe longue incrustée de guipure géométrique or.
Foto Elina Kechicheva for Dior

Dior ★

vestito

numero 5



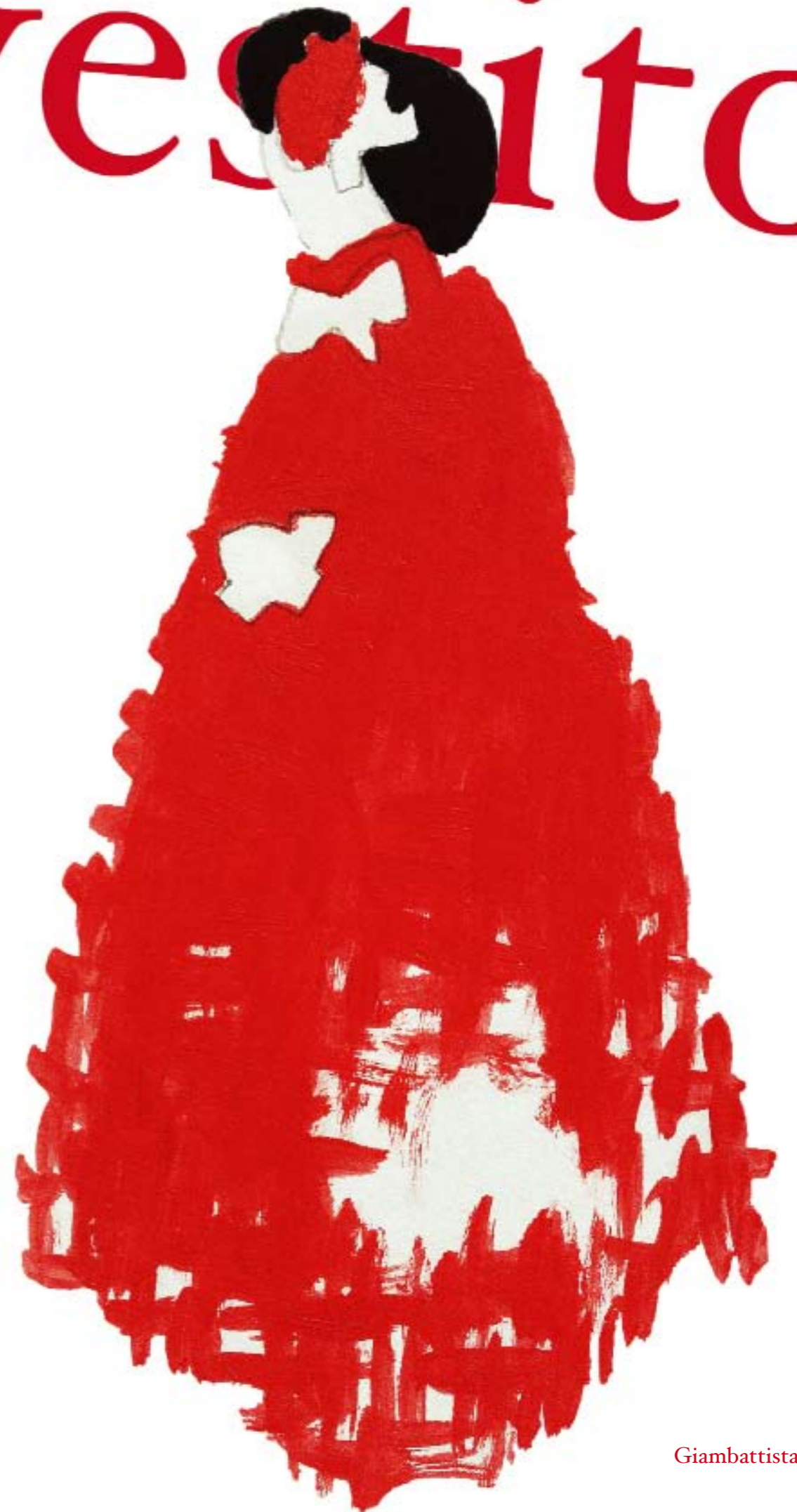
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hanno collaborato
ilaria colombo
florina miu

Extra COVER

vestito



Giambattista Valli

How soon is now?

