

vestito

numero II



—
attorno
al
corpo
—

fall/winter 2022-23

Balenciaga



in copertina

A lato e in cover,
Look 56 - Nicole Kidman
Asymmetric draped maxi dress in silver coated silk taffeta
opera gloves in black viscose, space pumps in glossy rubber
Balenciaga haute couture fall/winter 2022-23

vestito

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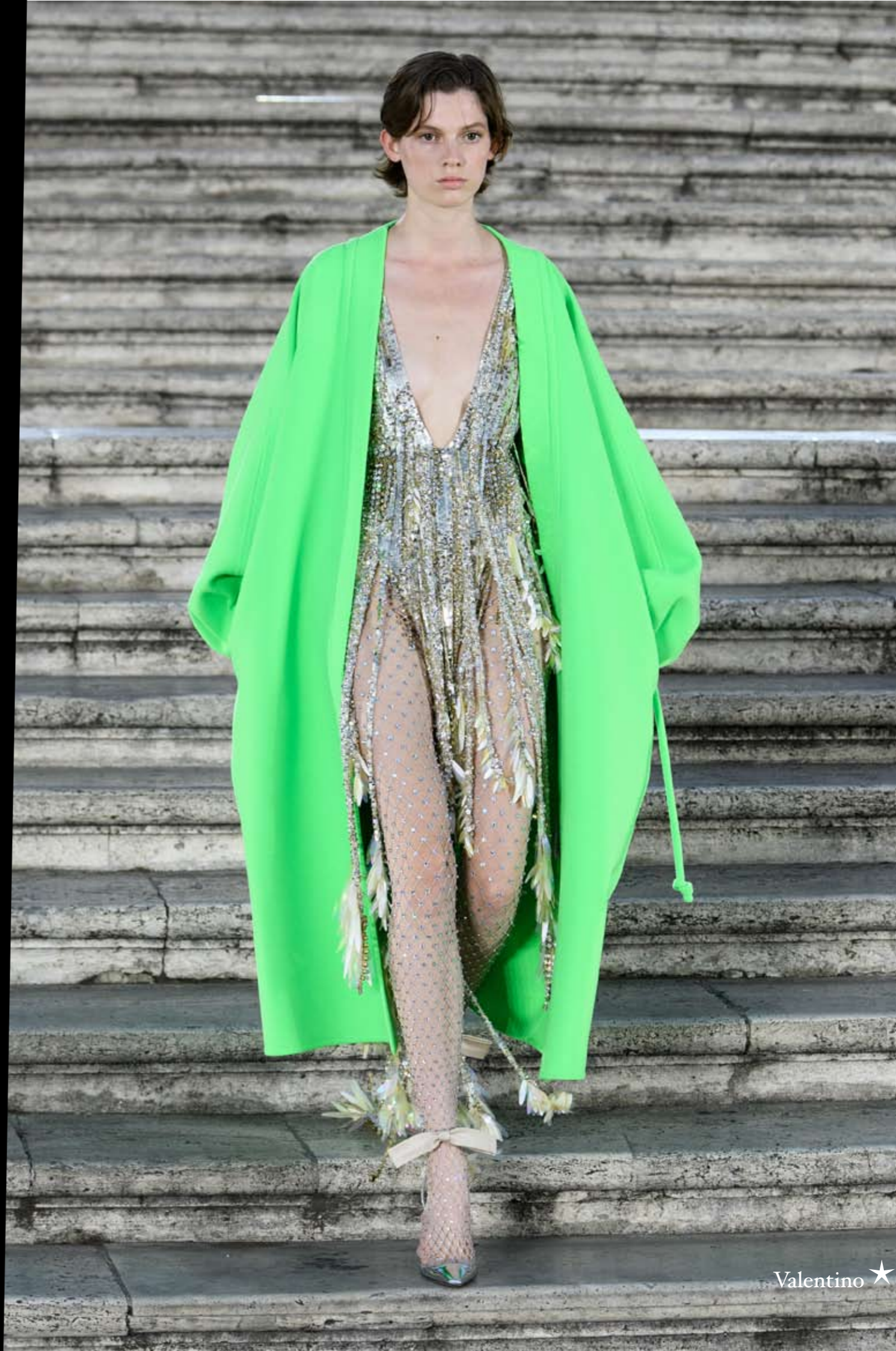
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*«Negli ultimi anni sembra che la moda
abbia fatto di tutto per dimostrare di non essere sciocca.
La pressione che i designer sentono di dover esprimere
sulla situazione politica,
sul disastro climatico in corso,
sulle disuguaglianze tra persone di razza e sesso diversi,
in un'epoca di guerra,
ha portato a lavori straordinari.
Per non parlare del riavvicinamento del nostro settore alla
cultura nel senso più ampio e interessante,
di un vero coinvolgimento con la realtà globale»*

★ Daniel Roseberry



Alexandre Vauthier ★

Vestito

*«L'abito, infatti,
ha la capacità di riflettere la nostra immagine
in una dimensione espansa e trasfigurata.
Al pari di un theatrum catoptricum polydicticum,
i vestiti si offrono come operatori di molteplicità.
Indossarli vuol dire attraversare
una soglia trasformativa,
in cui noi diventiamo qualcosa d'altro;
significa poter incrementare e articolare
differentemente il potenziale espositivo e identitario»*

Torna l'haute couture! Archivate le digital fashion week, finalmente la moda torna "in presenza" Parigi si anima di show live che raccontano l'haute couture grazie alle sfilate con pubblico osservante. Dopo i tempi bui della pandemia, la moda torna protagonista della scena.

Attorno al corpo

Look 32 — 32. Girl 4
Dress spliced from three tulle dresses in strawberry pink,
raspberry pink and sage green, worn over a lilac latex bra and knickers.
Lilac latex swim cap, black transparent knitted silk socks, and Recicla collage monster pumps.

Maison Margiela Artisanal ★





Stéphane Rolland, 5 luglio 2022

Archivate le digital fashion week, finalmente la moda torna "in presenza". Parigi si anima di show live che raccontano la haute couture grazie alle sfilate con pubblico osservante. Dopo i tempi bui della pandemia, l'alta moda torna protagonista della scena. (continua a pag. 386)



Schiaparelli, 4 luglio 2022

"Tutti noi che lavoriamo nella moda sappiamo che gran parte del resto del mondo pensa che quello che facciamo sia qualcosa di insulso". Inizia così la riflessione di Daniel Roseberry attorno alla collezione haute couture Schiaparelli. "È una critica noiosa, di cui sosteniamo il contrario, ma se ci pensate, a volte la moda è apparentemente insensata. Perché è un lavoro provocatorio, sconvolgente, impegnativo e significativo. E mozzafiato. E bellissimo"....
(continua a pag. 212)



Iris van Herpen, 4 luglio 2022

La designer celebra il quindicesimo anniversario della Maison con la collezione *Meta Morphism*, che esplora le profondità del corpo nelle realtà postumane. Con i nuovi regni e le vite digitali in espansione, ci troviamo di fronte a un'eterna domanda: chi siamo noi al di là dei nostri corpi fisici? E ancora: Il digitale che sta plasmando la nostra identità? Come immaginiamo le nostre controparti digitali? Chi sogniamo di diventare in questi regni digitali regni? Attraverso *Meta Morphism*, la stilista esprime il corpo come un sistema sfuggente... (continua a pag. 232)

Haute Couture ● Attorno al corpo



Zuhair Murad, 6 luglio 2022

Per la collezione haute couture autunno-inverno 2023, il designer chiama a raccolta le arti divinatorie - dai tarocchi all'astrologia, dagli oroscopi alla chiromanzia - per evocare con la bellezza dei loro simboli, le preoccupazioni di un tempo incerto. (continua a pag. 582)



Christian Dior, 4 luglio 2022

L'albero della vita è al centro del lavoro dell'artista ucraina Olesia Trofymenko ed è il punto di partenza di Maria Grazia Chiuri per la collezione Dior haute couture autunno-inverno 2022-2023. Pittura e ricami danno una carica emotiva a quest'immagine che è simbolo comune a culture lontane e diverse mitologie. L'albero della vita collega tutte le forme della creazione, sostiene il cielo e lo collega alla terra attraverso il suo rami e radici... (continua a pag. 266)



Jean Paul Gaultier, 6 luglio 2022

È Olivier Rousteing - direttore creativo di Balmain - a interpretare la couture di Jean Paul Gaultier per la collezione Autunno-Inverno 2022-2023. Così ne parla il designer: *"For decades, both Jean-Paul Gaultier and his eponymous house have been major forces of modern fashion. To have Jean-Paul Gaultier propose a collaboration was a great honor for me. While working on these designs, I wanted to pay tribute to Gaultier and his amazing legacy—while mixing in my own references, obsessions and emotions"*. (continua a pag. 584)

Haute Couture ● Attorno al corpo



Alexis Mabille, 5 luglio 2022

Una frase in loop - "Do you think I am a diva? Then I am a diva, OK." - attribuita ad Aretha Franklin, scandisce il sound design della sfilata. (continua a pag. 362)



Rahul Mishra, 4 luglio 2022

“Crescendo in India, ho assistito assistiamo a numerosi casi di adorazione di alberi”. Racconta Rahul Mishra, parlando della collezione *The Tree of Life* che è una celebrazione della natura, per celebrarne opulenza e la bellezza. (continua a pag. 296)

Haute Couture ● Attorno al corpo



Ashi Studio, 5 luglio 2022

La collezione Ashi Studio couture fall/winter 2023 è intitolata *The Waves* e allude al ciclo perpetuo delle maree, dove ogni onda trae la sua forza dall'ultima e si offre alla successiva. Il nome della collezione è anche un cenno alla raccolta di racconti di Virginia Woolf intitolata *The Waves*, che è uno dei pezzi letterari preferiti dalla stilista. (continua a pag. 804)

Haute Couture ● Attorno al corpo



Celia Kritharioti, 4 luglio 2022

Parigi negli anni '20 è abitata da artisti leggendari, fotografi, poeti surrealisti, ballerini e cantanti gettano le basi della nuova era. Gioia di vivere ed emancipazione femminile prendono il sopravvento. Un secolo dopo, il mondo si è appena lasciato alle spalle la tristezza e sogna un futuro migliore, più ottimista e più empatico. La collezione di Celia Kritharioti si ispira alla forza e all'esuberanza di quegli anni. (continua a pag. 848)



Elie Saab, 6 luglio 2022

S'intitola *The beginning of twilight* la collezione di Elie Saab, ispirata a quell'ultimo istante di calma sospesa del giorno, prima che le stelle inizino a svegliarsi. In passerella una donna grintosa e, per la prima volta, anche un giovane uomo. (continua a pag. 520)



Fendi Couture, 7 luglio 2022

Questa stagione Kim Jones interpreta la collezione couture come un palinsesto, dove iterazioni, trasparenze e frammenti del passato vanno a comporre il presente per poi preannunciare il futuro. Le tradizioni couture sono rese "umane e accessibili" e contraddistinte da una disinvoltura d'indosso. Un modo di vestire più "cosmopolita" ispirato da tre città: Kyoto, Parigi e Roma. (continua a pag. 716)



A lato, *Busto della Regina Nefertiti, (?)*
Museo del Louvre, Paris

Da *La scultura de L'Antico Egitto, La nuova monarchia e il Periodo Amarna*,
di Christiane Desroches Noblecourt, fotografie di F. L. Kenett, Silvana Editoriale, 1960

Mito couture

Adeline Andre crea costumi per balletto

E' andata in scena il 22 ottobre la première parigina di *Mythologies*. Lo spettacolo, ospitato al Théâtre du Châtelet sino al 5 novembre, frutto di una co-produzione tra Angelin Preljocaj, che firma le coreografie e l'Opéra National de Bordeaux. Lo spettacolo esplora i riti e i miti che fondano il nostro immaginario collettivo contemporaneo. Un dialogo aperto, a ritmo di danza, tra antiche mitologie e quelle del nostro tempo. Lo spettacolo è tuttora in tourné. A disegnare i costumi dello spettacolo è stata Adeline André. Per maggiori informazioni: www.preljocaj.org



Deneuve tribute

Saint Laurent celebra la star a Venezia

Per celebrare il Leone d'Oro alla Carriera, assegnato a Catherine Deneuve durante la 79a Venice International Film Festival, Palazzo Grassi ha accolto l'omaggio di Anthony Vaccarello e Saint Laurent all'attrice. Qui il 6 settembre 2022 al Teatrino di Palazzo Grassi, è stata organizzata *Une Nuit avec Deneuve*, una serata aperta al pubblico, dove alcuni dei film più importanti della sua carriera sono stati proiettati - dalle 23 all'alba - alla presenza della star del cinema. *Une Nuit avec Deneuve* ribadisce il legame tra Saint Laurent e Catherine Deneuve, una collaborazione professionale e personale che continua fino ad oggi con Anthony Vaccarello. "Sappiamo della passione di Yves Saint Laurent per il cinema, per le attrici e in particolare per l'amicizia molto speciale avuta con Catherine Deneuve" - afferma Anthony Vaccarello, direttore creativo di Saint Laurent - "Per *Une Nuit avec Deneuve* volevo ricreare quella rara chimica che si verifica tra un regista e la performance di un attore. ...In ciascuna delle modalità cinematografiche esplorate in questo viaggio dagli anni '60 agli anni '80 e ritorno - drammatico, thriller e romantico - Deneuve rivela una diversa nozione della femminilità. In due di questi film, quelli che aprono e chiudono la serata, l'attrice è vestita da Yves Saint Laurent. L'acutezza dei costumi è sorprendente, in quanto aiutano Catherine Deneuve a conferire una dimensionalità distintiva ai suoi personaggi. Gli abiti non solo collocano la rappresentazione nel suo tempo, ma aggiungono anche un senso di individualità, quello di una donna che si afferma e vuole essere libera. Che sia come Marion in *Mississippi Mermaid* o come Lucile in *Heartbeat*, i temi dell'amore e della libertà si scontrano e vengono sovvertiti. Mentre questi valori apparentemente opposti pongono un dilemma perenne, Catherine Deneuve appare per impersonificare nel modo più assoluto un'idea di libertà, sia nel suo mestiere straordinariamente personale sia nella discreta eleganza della sua presenza fisica".

Fashion auction

A Milano in asta pezzi cult anni 80 e 90

E' stato un omaggio alla moda fine anni Ottanta, inizio Novanta l'asta *Vintage Wardrobe* organizzata da Itineris Casa d'Asta e tenutasi a Milano il 27 settembre 2022. In catalogo pezzi vintage delle prime mitiche collezioni di Dolce & Gabbana e di quelle spettacolari di Jean Paul Gaultier quando rappresentava l'avanguardia vestendo Madonna durante i tour e i videoclip e creava costumi per i film di Pedro Almodovar.

A lato,
Jean Paul Gaultier, Bodice Dress
Stima 1.200 / 1.800 €

Description: Corset dress with padded and quilted breast cups, elastic straps and long zip closure in the center front. Made in Italy. Iconic 80s garment. Made in Italy by Gibo'. IT size 42. Discreetly preserved.





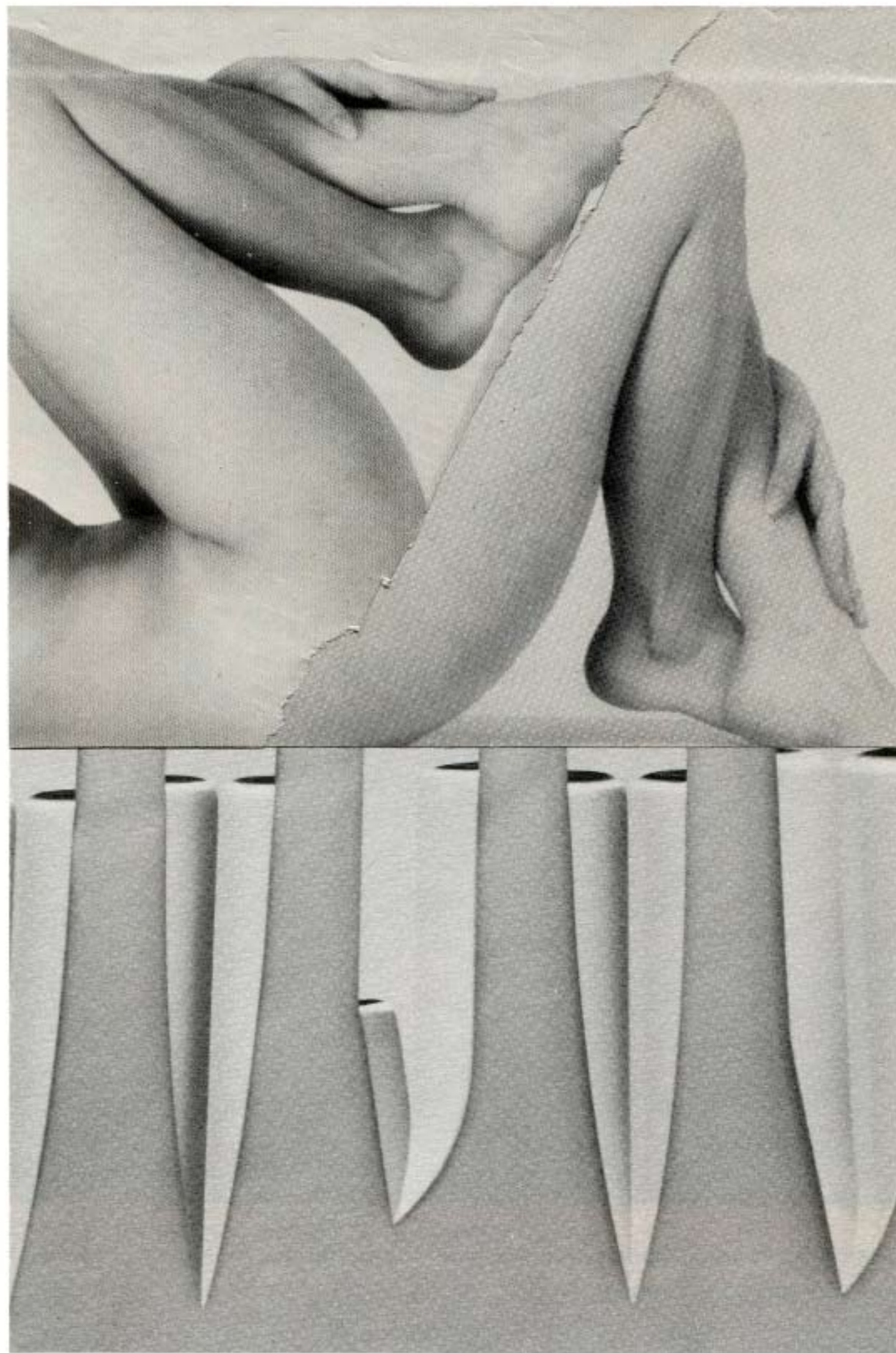
A lato,
Jean Paul Gaultier, Cage Jacket
Stima 10.000 / 20.000 €

Description: Iconic and exclusive double-breasted cage jacket, made of cotton and silk taffeta, the structure is made of sticks. Part of the collection made for *Madonna's Blonde Ambition Tour*. 1990. Made in Italy, size IT 42. Excellent condition.

Langendorff da YSL

Le opere dell'artista da Saint Laurent

Anthony Vaccarello ha invitato l'artista Julien Langendorff ad esporre le sue opere nei negozi Rive Droite di Saint Laurent a Parigi e Los Angeles. Le opere dell'artista si compongono di disegni, collage e installazioni. Le sue visioni compongono un universo onirico e mistico, con riferimenti agli anni Sessanta, Novanta e alle immagini medioevali. Il suo lavoro è influenzato dalle culture gotiche e bohémien, dalla magia nera, dallo spiritualismo. Una sessantina le opere saranno esposte tra Los Angeles e Parigi. Per l'occasione, un nuovo numero di *Fanzine* sarà disponibile nei negozi Saint Laurent Rive Droite.





Margiela Reebok

In store la collaborazione tra i due brand

Per il nuovo capitolo della collaborazione tra Maison Margiela e Reebok, il direttore creativo John Galliano lavora sulla Pump TZ, la scarpa lanciata nel 1990 e resa famosa dal giocatore di basket Dominique Wilkins. Il designer rende omaggio a un'icona delle sneaker Reebok unendo l'imprinting della filosofia di Maison Margiela. Il design originale anni Novanta viene "aggredito" attraverso un processo di idrolisi, una tecnica utilizzata per la prima volta da Maison Margiela nel 2020. Disponibile nella versione tricolore nelle varianti: bianco, nero e giallo fluo; bianco, nero e rosso; e bianco, nero e blu. Maison Margiela x Reebok TZ Pump Deadstock sarà disponibile dal 18 novembre in select Maison Margiela negozi e su [maisonmargiela.com](https://www.maisonmargiela.com)

Capucci in mostra

Franco Maria Ricci celebra lo stilista romano

Una nuova mostra dedicata al lavoro di Roberto Capucci. Ad ospitarla è il *Labirinto della Masone*, luogo creato dall'editore, designer, collezionista d'arte e bibliofilo Franco Maria Ricci a Fontanellato (PR). Nel 1993, la casa editrice Franco Maria Ricci dedicava a Capucci un volume e a trent'anni di distanza, questa ricorrenza è stata l'occasione per organizzare l'esposizione, intitolata *Seriche armature*, che vanta la curatela sia della Fondazione Roberto Capucci sia della Fondazione Franco Maria Ricci in collaborazione con Sylvia Ferino. Nato a Roma nel 1930, Roberto Capucci apre il suo primo atelier nel 1950 e il suo lavoro, fin dall'inizio, è accolto con entusiasmo



*«Roberto Capucci è un trasformista,
è un Houdini,
è un mago,
un inventore,
ma soprattutto un giardiniere,
il principe della natura.
Lui non disegna abiti,
li plasma,
come se fossero preziosa porcellana.
Roberto Capucci è un matematico e un botanico,
e ingegnere aereospaziale
e il piccolo principe di Saint-Exupéry che chiede
di disegnare una pecora per mangiare il baobab.
Roberto Capucci esplora e narra
di un mondo di abiti animati.
Un mondo fatto di miti divenuti materia vivente,
un universo in continua trasformazione,
come una natura viva e mutante»*

★ Antonio Marras

anche all'estero. Gli abiti di Roberto Capucci sono strutture architettoniche dove il colore è protagonista ed è capace di scolpire la materia. Durante la sua carriera ha vestito icone femminili come Marilyn Monroe, Gloria Swanson, Jacqueline Kennedy, Elsa Martinelli, Irene Brin, Rita Levi Montalcini, che ritirerà il Premio Nobel per la Medicina nel 1986 con un suo abito, e Silvana Mangano, per la quale Capucci, voluto fortemente da Pierpaolo Pasoli, disegnò i vestiti del film *Teorema*. La mostra affianca le creazioni del designer alle opere d'arte presenti nella collezione permanente della fondazione. In occasione della mostra è stato pubblicato un nuovo volume per le edizioni FMR. Sino all'8 gennaio 2023.



Icone couture

Celebrities pop trasformate in santini

Si chiama Alessia Veraldi, anche se il suo alias - come il suo Instagram - è Inimapop e si definisce un'artista di Pop Art. Cosa fa? Celebra la cultura contemporanea attraverso santini. "Arrivano dalla tradizione cattolica", afferma Alessia, "ma sono un mix tra sacro e profano. Sono religiosità miscelata a scaramanzia e superstizione". Lei dipinge e disegna da sempre. Una passione per i fumetti che la porta, prima al liceo artistico, poi all'accademia di belle arti fino a farla volare negli Stati Uniti dove lavora per Disney. Poi una scelta di "cambio vita", lascia il lavoro e decide di dedicarsi alle sue passioni. Prende



*«I Santini arrivano dalla tradizione cattolica,
ma sono un mix tra sacro e profano.
Sono religiosità miscelata a scaramanzia e superstizione.
In più,
rappresentano anche la memoria:
il comodino della nonna,
dove madonnine e santini
accompagnavano il sonno vicino al letto»*

★ *Alessia Veraldi, alias Inimapop*

oggetti abbandonati o destinati alla discarica e li trasforma in ex-voto, oggetti che per lei rappresentano «una memoria, il ricordo del comodino della nonna, dove madonnine e santini accompagnavano il sonno vicino al letto». Poi prende personaggi parte dell'immaginario collettivo, partendo spesso dalla sottocultura - icone trash come Cicciolina o i presentatori della Tv anni Ottanta - e li «santifica». «Il mio lavoro è dare forme ai ricordi, alle emozioni. Siamo cresciuti con la televisione e quei personaggi hanno accompagnato i pomeriggi della nostra infanzia». Personaggi diventati icone, grazie alla loro popolarità, ma che poi la vita - che distribuisce fortune e sfortune in egual modo a ricchi e poveri, celebrities e non - trasforma in martiri, in simbolo di sofferenza o, quando usciti da un percorso problematico, in emblema di rinascita. Qualche esempio? Da Brad Pitt a Mike Bongiorno, da Moira Orfei a Raffaella Carrà, da Britney Spears alla Regina Elisabetta. Il resto lo fa il gusto di Alessia, «sono cresciuta negli anni Ottanta e sono appassionata di tutto ciò che è gadget, plastica e colori piatti».





Viaggio americano

Saint Laurent ospita il roadtrip di Renato D'Agostin

In occasione di Paris Photo, Anthony Vaccarello ha invitato l'artista Renato D'Agostin e la Galerie Bigaignon, ad esporre una selezione di fotografie presso il negozio Saint Laurent Rive Droite di Parigi. La serie era composta di 34 immagini scattate durante un road trip negli Stati Uniti, compiuto dall'artista nel 2015 su di una moto d'epoca BMW R100. Il lavoro di Renato D'Agostin è stato esposto in Europa, Stati Uniti e Asia, e la maggior parte delle sue serie sono state pubblicate in monografie. Tutte le opere erano disponibili per la vendita. Un libro edizione SLRD *Renato D'Agostin* sarà disponibile anche nei negozi SLRD e su ysl.com

Le Charlie Le Mindu

Parigi mette all'asta i suoi lavori "haute coiffure"

È stata dedicata a Charlie Le Mindu l'asta tenutasi il 5 ottobre presso Artcurial di Paris. L'artista, riconosciuto in tutto il mondo per le sue numerose collaborazioni con Lady Gaga, Peaches, Angèle, Dua Lipa, Doja Cat, Lana del Rey, Britney Spears, Ye, Rosy de Palma, Coldplay and more, è all'origine del concetto di "Haute Coiffure". Una ventina i pezzi presenti in catalogo. www.artcurial.com



A lato,
Charlie Le Mindu, *Fluorescent Species*, 2016
Cheveux naturels, pigments fluorescents, cuir
Expositions: *Sculptures Capillaires*, Base Sous-Marine, Bordeaux, 2016
Charliewood, Palais de Tokyo, Paris, Art Basel Miami, 2016
Stima: 11 000 - 12 000 €

Il en résulte une série d'œuvres zoomorphes qui créent un parallèle entre certains animaux exotiques et les rencontres faites lors de ses soirées berlinoises: les couleurs vives et chatoyantes attirent le regard et le désir mais sont autant d'avertissement sur leur aspect venimeux.

Per le immagini si ringrazia Artcurial © Artcurial



A lato,
Charlie Le Mindu, *Black Skull*,
Automne-hiver 2009
Cheveux naturels, mousse polyuréthane
Publication: Out Magazine, septembre 2009
Stima: 8000/10 000 €

Cette œuvre issue du premier défilé de Charlie Le Mindu convoque la vanité comme thème récurrent de l'Histoire de l'Art: une représentation de la condition humaine qui réapparaît au début du XXI^e siècle pour manifester une prise de conscience de la vacuité de l'Art et de la Mode comme activités purement mercantiles. L'œuvre n'est pas sans rappeler *For the Love of God* de Damien Hirst et les foulards imprimés d'Alexander McQueen. La photographe Ellen von Unwerth utilisera l'œuvre de Charlie Le Mindu lors d'une séance photo pour le magazine *Out* où Lady Gaga y tient l'œuvre grâce aux cheveux tressés en palmier. Une attitude qui illustre parfaitement la volonté de la chanteuse, de la photographe et de Charlie d'aborder les travers du star system à travers le prisme de l'humour.
Per le immagini si ringrazia Artcurial © Artcurial



A lato,
Charlie Le Mindu, *Blonde Lips*
Printemps-été 2010, collection *Girls of Paradise*,
Fibres synthétiques, soie, mousse polyuréthane
Clip: Lady Gaga, *Bad Romance*, 2009 Yelle, *Comme une enfant*, 2011
Expositions: Boghossian Foundation, Bruxelles, 2011, *The Power of Making*, Victoria and Albert Museum, Londres, 2011
ARRRRGH!, Gaîté-Lyrique, Paris, 2013, *A Queen Within: A dorned Archetypes*, Christie's NYC, 2013 /
New Orleans Museum of Art, 2018/Museum of Pop Culture, Seattle, 2019, *Hair Now*, Erarta Museum, Saint Petersburg,
2015, *Sculptures Capillaires*, Base Sous-Marine, Bordeaux, 2016
Stima: 100 000 - 150 000 €

Blonde Lips est sans nul doute l'œuvre la plus marquante jamais produite par Charlie Le Mindu. Si celle-ci attire l'attention des musées et des collectionneurs depuis plus de dix ans, c'est qu'elle est le témoignage du rôle joué par Charlie le 6 octobre 2009, date à laquelle quatre des plus grands talents créatifs allaient faire rentrer l'Art, la Mode et la Musique dans une nouvelle décennie. Ce jour-là, Alexander Lee McQueen, Lady Gaga, Nick Knight et Charlie Le Mindu annonçaient que les dix ans à venir allaient être marqués par la prise de conscience écologique et l'aboutissement des réseaux sociaux comme nouveau paradigme. Ce 6 octobre 2009, Alexander Lee McQueen présente ce qui allait être son dernier défilé à Paris. Le couturier britannique propose un défilé sous forme de spectacle apocalyptique sur le thème d'une nature qui subit l'effet du changement climatique. Le niveau de la mer monte et les corps mutent; des ouïes apparaissent sur les visages des mannequins perchées sur d'incroyables chaussures dites *Armadillos*. Conscient de l'avènement des nouveaux médias, Nick Knight offre l'opportunité à Alexander McQueen de retransmettre le défilé en direct sur internet afin que ce moment exceptionnel soit partagé avec le plus grand nombre. Un moment qui s'achèvera par la diffusion du nouveau titre *Bad Romance* de Lady Gaga, nouvelle reine de la pop et amie intime du couturier. La chanteuse annonce la nouvelle à sa communauté en publiant un simple Tweet qui allait rapidement devenir viral. Le reste appartient à l'histoire: le succès de la retransmission est tel que les serveurs crashent. Le clip de *Bad Romance* réalisé par Francis Lawrence qui sera diffusé par la suite sur Youtube atteint les 1,5 milliards de vues. Le succès est planétaire. Lady Gaga y apparaît portant les *Armadillos* et les *Blonde Lips* de Charlie Le Mindu. Une œuvre unique, issue de la collection *Girls of Paradise*, qui devient instantanément iconique. C'est le début d'une longue collaboration entre Gaga et Charlie dont on découvrira les œuvres au cours des nombreuses apparitions publiques de la chanteuse. En 2011, l'œuvre est présentée par le Victoria & Albert Museum à Londres dans le cadre de son exposition *The Power of Making*. Les *Blondes Lips* sont présentées comme l'une des œuvres phares, témoignant d'un savoir-faire exceptionnel. Avec plus de 320 000 visiteurs, l'affluence est telle qu'elle devient pour le V&A l'exposition gratuite la plus visitée de tous les temps.
Per le immagini si ringrazia Artcurial © Artcurial



A lato,
Charlie Le Mindu, *Aqua Dress*, 2011
Cheveux naturels, coton
Stima 35 000 - 45 000 euro

Cette œuvre a été réalisée dans le cadre de l'édition spéciale Lady Gaga du *Paul O'Grady Show* en juin 2011. La chanteuse y présente son nouvel album *Born This Way*, sorti un mois plus tôt, dans lequel figure le titre *Hair*. Elle y évoque son adolescence, son besoin de liberté («*I'm as free as my hair*») et ses choix capillaires à travers lesquels elle affirme son identité. Charlie Le Mindu a saisi cette opportunité pour évoquer à la télévision américaine le besoin de reconnaissance des différentes identités et suggérer qu'il existe bien plus qu'une seule vision de la beauté. Il a réalisé cette robe et cette perruque dans une couleur extrêmement présente: le Peacock Blue. Le dégradé, si particulier, a été obtenu grâce à un procédé complexe nécessitant l'application de multiples couches de teintures durant plus de quatre jours.
Per le immagini si ringrazia Artcurial © Artcurial



A lato,
Charlie Le Mindu, *Lion's Mane*
Cheveux naturels, fils d'argent, coton
Expositions: *Charliewood*, Palais de Tokyo, Paris, 2016 / New York, Art Basel Miami, *Soirées Nomades*, Fondation Cartier,
Paris, 2014, *Retrospective Charlie Le Mindu: HAIR NOW*, Erarta Museum, Saint-Petersburg, 2015
Clip: *Fantasy*, Alice Rosatti & Charlie Le Mindu pour *Visionaire Magazine*, 2016
200 malles, 200 visionnaires, Alexander Ekman pour Louis Vuitton, 2021
Ballet: *Lib* par le chorégraphe Alexander Ekman, avec Polina Semionova
Stima: 180 000 - 200 000 €

Cette œuvre est certainement la plus représentative de la démarche plasticienne de Charlie Le Mindu. Inspirée de l'hydne hérissée, un champignon de l'hémisphère nord qui se présente sous la forme d'aiguillons, elle consacre le cheveu comme la matière du mouvement en proposant une alternative polymorphe au caractère statique et immuable de l'œuvre d'art traditionnelle. Proche des créatures que l'on retrouve dans la pop culture et la science-fiction, l'œuvre active son caractère magique. Le spectateur se retrouve alors confronté à un phénomène d'incarnation dont il ne sait si elle est d'origine divine, humaine ou animale.
Per le immagini si ringrazia Artcurial © Artcurial



A lato, Charlie Le Mindu, *Red Wall*
Cheveux naturels sibériens
Publication: Steven Klein et Edward Enninful pour *W Magazine*
Exposition: *Sculptures Capillaires*, Base Sous-Marine, Bordeaux, 2016
Stima: 15 000 - 20 000 €

Une œuvre qui fonctionne selon un principe d'accumulation afin de former une surface picturale capillaire à la manière d'un tableau sur laquelle chaque mèche de cheveux teinte vient remplacer le coup de pinceau sur la toile. Cette pièce témoigne de la volonté de l'artiste d'aborder sa pratique selon une démarche plasticienne, qui l'inscrit dans une réflexion propre à l'Art contemporain.
Per le immagini si ringrazia Artcurial © Artcurial

«Ayant été fasciné depuis toujours par le cheveu et ses mouvements, je considère la coiffure comme un Art à part entière. Au fil de mes voyages et déménagements, je suis tombé amoureux de différentes cultures, de personnalités eclectiques, de l'énergie électrique des villes et de forces de la nature, d'expressions plurielles et de la différence. Je me suis nourri de cette multiplicité de singularités, ce qui m'a donné l'inspiration et la force d'amener la coiffure sur de nouveaux territoires, pour créer des hybrides comme la Haute Coiffure, l'Art Tricéphite ou des choregraphies capillaires»

★ Charlie Le Mindu

Un hémisphère dans une chevelure

Charlie Le Mindu est l'artiste plasticien à l'origine du concept de «Haute Coiffure» mondialement reconnu pour ses nombreuses collaborations avec Lady Gaga, Peaches, Angèle, Dua Lipa, Doja Cat, Lana del Rey, Britney Spears, Ye, Rosy de Palma, Coldplay et tant d'autres... Le travail visionnaire de Charlie a ouvert les portes de l'univers dans lequel évolue le monde de la musique, de la mode et des arts d'aujourd'hui. Il n'est pas le seul, certes, et j'aurais pu citer à ses côtés Alexander Lee McQueen, Thierry Mugler, Jean-Paul Gaultier ou Peaches. Je veux appuyer ici le terme de visionnaire car trop souvent employé à la légère. Lorsque Charlie Le Mindu invente ses premières œuvres capillaires en 2009, il est l'un des seuls à croire que le cheveu, cette matière tantôt noble, tantôt grossière, peut renfermer tout un hémisphère. Le travail de Charlie est en mouvement et ne peut s'appréhender qu'à travers la notion de trajectoire. Cette trajectoire s'amorce au début des années 2000. Le jeune Charlie, âgé de 16 ans, a déjà fait ses gammes dans un salon traditionnel de Bergerac avant de découvrir à Bordeaux le monde fascinant de la coiffure punk auprès de Caroline Martial, qui lui ouvre les portes d'un univers créatif quasi infini. Il est ensuite temps pour lui de rejoindre le cœur de l'Europe qui bat alors à Berlin au rythme de la musique électro. Charlie transporte son kit de coiffure à travers les clubs berlinois dans lesquels il installe des salons pop-up. Six ans de vie nocturne et Charlie quitte Berlin pour rejoindre Londres. C'est dans cette ville qui a déjà révélé John Galliano et Alexander McQueen qu'il va concevoir et développer le projet de sa vie: la «Haute Coiffure». Le succès est quasi immédiat et les collections s'enchaînent dans un élan de créativité incroyable. *Gold Sabah*,

Metal Queen, Burka Curfew, Girls in Paradise... Chaque défilé de Charlie devient un événement de la fashion week londonienne. Les stars et les médias accourent et Charlie débute sa collaboration avec Lady Gaga sur *Bad Romance*, le clip aux 1,5 milliards de vues. Une nouvelle page de son histoire s'ouvre à Los Angeles où il enchaîne les projets dans un rythme frénétique imposé par la cité des anges. Il y est reconnu pour sa virtuosité, son professionnalisme et son altruisme. En vingt ans de carrière, Charlie ne s'est fixé qu'un seul objectif : offrir un moment de bonheur à tous et à toutes, des habituées du petit salon de Bergerac aux plus grands artistes de notre époque. C'est probablement la raison de son succès: «*Good things happen to good people*». Charlie est fier d'être tantôt considéré comme un coiffeur, tantôt comme un créateur de mode. Mais il est avant tout un artiste plasticien et il ne s'agit pas d'une reconversion tardive. Ayant le même âge, nous nous étions tout naturellement rencontrés lors de nos premières expositions collectives qui nous ont permis, à notre manière, d'explorer l'art de notre temps. Très vite, la démarche de Charlie a interpellé les conservateurs de certaines des plus grandes institutions : Le Victoria & Albert Museum, le Palais de Tokyo, la Fondation Cartier... appréciant Charlie comme un artiste qui étend le champ des possibles en naviguant aux frontières de l'Art. Des *Blondes Lips* et des robes portées par Lady Gaga jusqu'aux célèbres *Lion's Manes*, chaque pièce proposée dans cette vente-événement est un chef-d'œuvre de virtuosité et de créativité. Artcurial, Clara Vivien ainsi que moi-même avons l'immense plaisir de proposer aux collectionneurs à travers le monde une sélection des œuvres les plus iconiques jamais produites par Charlie. Benoit Cuffin



Design couture

Dior celebra Françoise e Claude Lalanne

Una delle immagini che più mi impressionano dell'intera Storia dell'Arte è la foto della tomba di Tutankhamon appena aperta. Anche i bambini sanno che i faraoni venivano sepolti insieme ad immensi tesori. Ci si immagina chissà quale sfarzo, quale allestimento, e poi ci si trova davanti ad una sorta di magazzino. Sembra quasi di violare per l'ennesima volta la pace del giovane sovrano, non solo andando a disturbare il suo corpo, ma anche accorgendosi di quella prosaica quotidianità che non risparmia niente, nemmeno lui e la sua divina eternità. Eppure è proprio quella manifestazione precaria e familiare ad aumentare la suggestione del tesoro, come quando ci si avventura nella cantina di una casa antica, e tutti gli

«I mobili di Claude e Françoise stanno alle regole auree del disegno industriale come l'haute couture a quelle del buon senso. Praticamente non c'è un rapporto. La chaise longue di Le Corbusier, che pure non è un oggetto esattamente economico, è decisamente più vicina per concezione ad una libreria Ikea linea base che ad una qualunque seduta concepita dalla coppia francese»

oggetti vogliamo trovarli non solo vecchi e assurdi, ma misteriosi e bellissimi. In riferimento a Françoise Xavier e Claude Lalanne si parla immancabilmente di Surrealismo, ma quando ho visto per la prima il loro bestiario dorato a me sono venuti in mente subito i lunghi e affusolati animali fantastici del magazzino di Tutankhamon. La cosa non deve sorprendere. Tantissimi artisti tra la fine dell'Ottocento e gli inizi del Novecento hanno subito in maniera più o meno evidente il fascino dell'antico Egitto, di quelle linee asciutte e piatte, opulente nei materiali e sintetiche nelle forme fino ai limiti dell'astrazione, così lontane da tutto quello che è venuto dopo e che noi con orgoglio chiamiamo "Occidente". Naturale quindi trovare eco dell'arte nilotica anche in questa coppia di designer che nella propria vasta produzione distilla quanto di più bello c'è nell'eroica stagione delle avanguardie storiche. Con un riferimento privilegiato al Surrealismo, ovviamente, ma senza mai smarrire una personalissima impronta poetica. Avventurarsi nel loro lavoro significa fare un viaggio in un delicato mondo dove la flora e la fauna si vestono di paramenti metallici, si intrecciano, si schiudono e si trasformano in sculture e mobili. Gli oggetti sembrano perfettamente realistici, salvo scostarsi leggermente dalla verosimiglianza attraverso imprevedibili sdoppiamenti, salti di scala e funzioni d'uso incongrue, come in un quadro di Magritte ma senza ombra di inquietudine. Solo il sogno di un paesaggio fantastico dove il metallo si piega alla fantasia e crea poltrone cocodrillo che non fanno paura e rinoceronti scrivanie che sembrano arrivare dritte dritte da un celebre racconto non ancora scritto. Se oggi abbiamo la possibilità di parlare di Françoise Xavier e Claude Lalanne è grazie a Dior che ha appena concluso una mostra dedicata a 20 loro opere nella boutique di avenue Montaigne, in attesa dell'asta di loro pezzi che Sotheby's organizzerà fra pochissimi giorni sempre a Parigi. Forse non è elegante parlare di prezzi, ma sono proprio le quotazioni stellari di questi oggetti a rendere particolarmente

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«Di fronte a tanta inutile e costosissima bellezza
non c'è da scandalizzarsi.
L'arte non ha nessun dovere,
se non quello di scuoterci,
di ispirarci,
di rendere il nostro viaggio in questa landa desolata
un po' meno duro.
Ed è quindi ovvio che le arti applicate,
laddove più si avvicinano all'arte pura,
ne acquisiscano almeno in parte
questa squisita immunità dalle leggi del mondo»
★ Saria Fiorente

attinente l'accostamento al mondo dell'alta moda. I mobili di Claude e Françoise stanno alle regole auree del disegno industriale come l'haute couture a quelle del buon senso. Praticamente non c'è un rapporto. La chaise longue di Le Corbusier, che pure non è un oggetto esattamente economico, è decisamente più vicina per concezione ad una libreria Ikea linea base che ad una qualunque seduta concepita dalla coppia francese. Su entrambe ci si può sedere, e questo è quanto. Di fronte a tanta inutile e costosissima bellezza non c'è da scandalizzarsi. L'arte non ha nessun dovere, se non quello di scuoterci, di ispirarci, di rendere il nostro viaggio in questa landa desolata un po' meno duro. Ed è quindi ovvio che le arti applicate, laddove più si avvicinano all'arte pura, ne acquisiscano almeno in parte questa squisita immunità dalle leggi del mondo. Non a caso, se si guardano in rete le immagini della casa studio di Xavier Lalanne popolata dal loro onirico bestiario, non si ha certo una sensazione di lusso, ma solo di lievità. Il punto, però, se ci riferiamo all'haute couture, è proprio questo: bisogna essere davvero vicini all'arte, bisogna davvero generare bellezza, sogno, ispirazione, per poter essere credibili. Altrimenti è soltanto un gioco autoreferenziale ad alto rischio di immoralità, di volgarità o, peggio ancora, di noia. Saria Fiorente

*«Inizia una liason che unisce il loro nome
a quello della Maison.
A loro saranno commissionate le decorazioni
per la boutique aperta dal couturier nel 1955,
all'angolo tra avenue Montaigne e rue François-Ier»*

Claude et François-Xavier Lalanne e la maison Dior

In occasione della vendita delle opere di Claude e François-Xavier Lalanne – da Sotheby's il 3 novembre, a Parigi – Dior ha presentato, in anteprima al 30 Montaigne, una ventina di questi pezzi provenienti dalla collezione della loro figlia, Dorothee Lalanne. Un evento che ha reso omaggio alla prima vocazione di Monsieur Dior che, molto prima di diventare stilista, era gallerista e collezionista. Nel 1957 incontra la coppia Lalanne. Inizia una liason che unisce il loro nome a quello della Maison. A

loro saranno commissionate le decorazioni per la boutique aperta dal couturier nel 1955, all'angolo tra avenue Montaigne e rue François-Ier. Legami che si sono mantenuti nel corso degli anni, come quando, su invito di Maria Grazia Chiuri, Claude Lalanne ha realizzato i gioielli della collezione Dior haute couture Primavera-Estate 2017. Nel 2021, la grande mostra *Les Lalanne* al Trianon svela il lavoro degli scultori nei giardini della Reggia di Versailles, grazie al patrocinio di Dior.

Haute Couture ● Exhibition

Fotografia e Arte Povera

Le ricerche delle avanguardie italiane ora in mostra a Parigi
Ospitata in due sedi parigine - Jeu de Paume e LE BAL - la mostra Reversing the Eye indaga l'immagine prodotta meccanicamente - fotografia, film e video - nelle avanguardie italiane degli anni '60 e dei primi anni '70. L'obiettivo della mostra non è quello di affrontare tutte le avanguardie italiane dell'epoca, quanto piuttosto di approfondire questa "arte povera" come la definì il critico Germano Celant nel 1967.

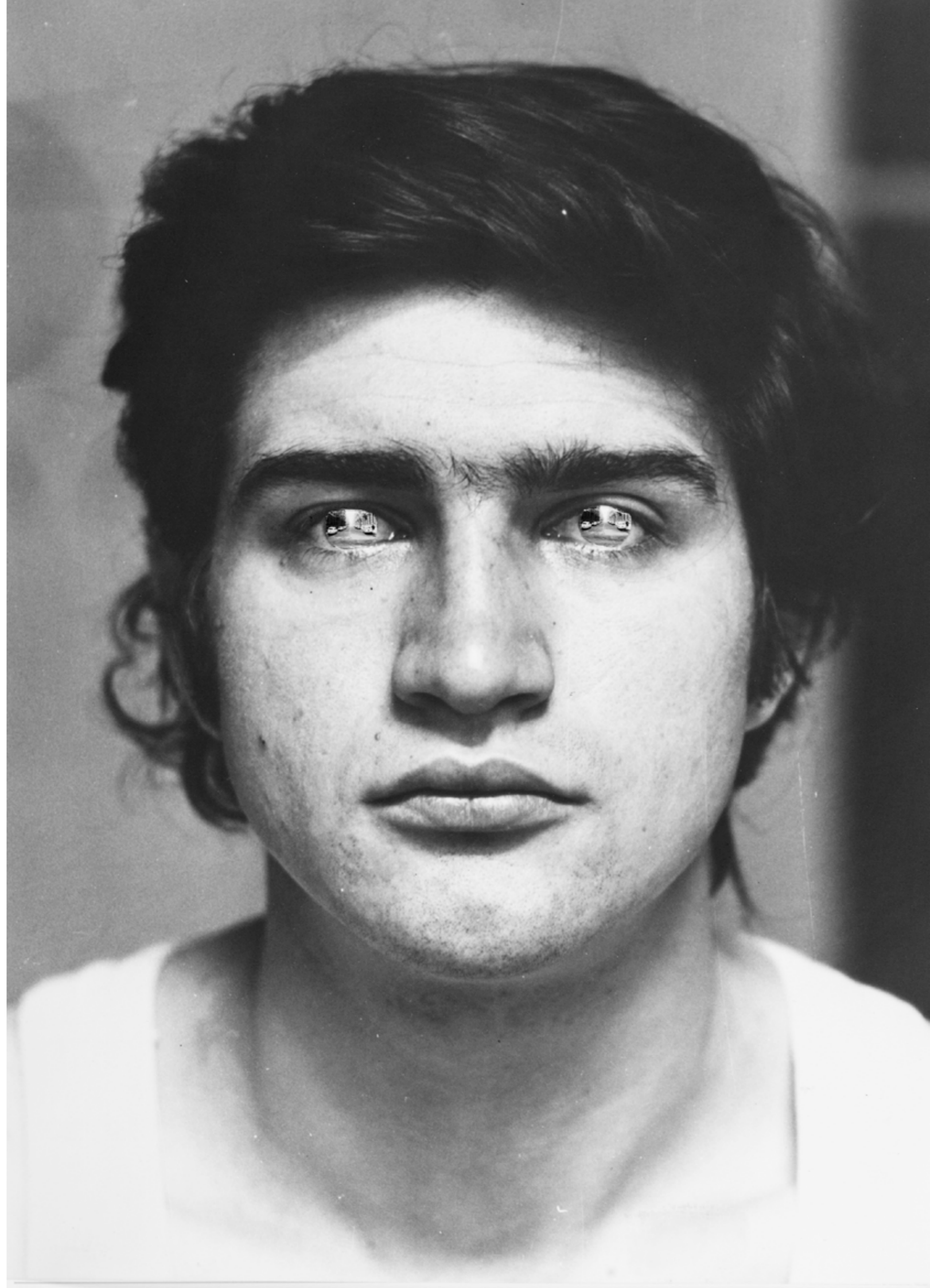


In queste pagine,
Gino De Dominicis, *Tentativo di far formare dei quadrati invece che dei cerchi attorno ad un sasso che cade nell'acqua*, 1969
Black and white photograph, exhibition print
Courtesy Lia Rumma Collection © Gino De Dominicis / Adagp, Paris, 2022

*«With photography I change identity:
from a spectator disguised as a painter,
I find myself turned into a creator
disguised as a spectator»*

★ *Giulio Paolini*

Quattro sezioni tematiche sono distribuite nelle due sedi: Body (presso LE BAL), Experience, Image e Theatre (presso Jeu de Paume), dove ciascuno di questi termini individua una specifica area: rapporto con il tempo e lo spazio (Experience), la decostruzione della realtà e delle sue rappresentazioni per immagini (Image), la dimensione della teatralità insita in questi media (Theatre) e il concetto stesso di identità e il ruolo dell'autore (Body). Il titolo della mostra, Reversing the Eye, è un riferimento all'omonima opera di Giuseppe Penone, Rovesciare i propri occhi (1970), presente in mostra. La mostra sarà presentata nella primavera del 2023 alla Triennale di Milano.



A lato,
Giuseppe Penone. *Rovesciare i propri occhi - progetto*, 1970
Photocollage of black and white, selenium-tinted gelatinsilver prints on baryta paper
© Archivio Penone / Adagg, Paris, 2022









«La fotografia diventa immagine,
 documento,
 reportage,
 scultura,
 libro,
 album,
 video e film diventano allegoria,
 proiezione,
 installazione,
 come tanti spazi arruolati per creare
 un nuovo campo di indagine
 per trasformare la vita nella metafora di una ricerca»

★ Giuliano Sergio

«Più che dare una nuova immagine alla modernità, utilizzando i media, l'avanguardia ha cercato di smantellare la sua struttura, le sue radici, di decostruire il discorso attorno alla sua funzione e alla sua aura. L'arte non riguardava più l'affermazione ma la presa di coscienza»

Nel 1960 due elicotteri trasportarono una statua di Cristo nel cielo di Roma. Il loro volo sulla città eterna non ha mostrato alcuna traccia della guerra, della povertà e dei bassifondi. L'aereo e il loro "carico sacro" sorvolano nuovi quartieri in costruzione. La sequenza iniziale de *La dolce vita* di Federico Fellini costituisce il più brillante esame cinematografico della modernità italiana del dopoguerra, con le sue contraddizioni. L'era neorealista era finita, i gesti avevano perso il loro tenore drammatico e cercavano un nuovo slancio. Gli anni a venire sarebbero stati testimoni dell'ascesa di una nuova generazione di artisti, un ambiente inebriante e febbrile che rompeva con l'arte informale, la sua estetica e la sua ideologia, a favore di una visione che aprisse una spaccatura e consentisse il magmatico eruzione di una nuova era. Molte mostre hanno celebrato il vivace fermento artistico italiano degli anni Sessanta e Settanta. Lungi dal tornare sull'argomento, si è cercato di circoscrivere l'ambito di indagine per esaminare la posizione dell'avanguardia italiana nei primi anni Sessanta rispetto al proliferare dei nuovi media. L'importanza di trattare questo argomento si vede nella difficoltà di trovare pratiche che utilizzino questi nuovi media che non furono anticipate o sviluppate dalla ricerca italiana dell'epoca. Il punto di partenza per la nostra panoramica è l'Arte Povera nella sua accezione più ampia - avanguardia radicale alternativa al pop, alla cultura modernista e all'iconoclastia concettuale - artisti che condividevano un atteggiamento dialettico, utilizzando i

media come strumenti di analisi, come documenti, come icone. È stata spesso sottolineata la capacità dell'arte italiana di appropriarsi di tutti i tipi di materiali. Non sorprende quindi che per gli artisti riversati nella disgregazione, i media fossero alternativamente un filtro, un materiale o un mezzo artistico. Sfuggendo al modernismo e all'accademismo, le loro opere risuonano in una sequenza infinita di echi che sgretolano progressivamente storicismo e paradigmi estetici. È proprio lo spazio quotidiano dei media che si scontrano con l'opera d'arte che ci interessa qui, uno spazio insieme iconico e critico, estraneo alla storia dell'arte, eppure in grado di riprodurla integralmente; uno spazio per sfuggire ai ruoli convenzionali, smantellare la retorica e immaginare nuove possibilità creative. La fotografia diventa immagine, documento, reportage, scultura, libro, album; video e film diventano allegoria, proiezione, installazione, come tanti spazi arruolati per creare un nuovo campo di indagine, per trasformare la vita nella metafora di una ricerca. Più che dare una nuova immagine alla modernità, utilizzando i media, l'avanguardia ha cercato di smantellare la sua struttura, le sue radici, di decostruire il discorso attorno alla sua funzione e alla sua aura. L'arte non riguardava più l'affermazione ma la presa di coscienza. I documenti persero la loro semplice funzione testuale per diventare reliquie, adempiendo a quello che Michel Foucault chiamò alla fine degli anni '60, il loro passaggio "dal documento al monumento".

Giuliano Sergio



Dolcetto e scherzetto?

Horror vintage da Saint Laurent per festeggiare Halloween
Saint Laurent Rive Droite ha festeggiato Halloween - la notte del 31 ottobre - con una proiezione speciale curata da Gaspar Noé e Anthony Vaccarello. Avvenuta al Max Linder Panorama nel 9° arrondissement di Parigi, erano due i film in programma: *Rosemary's Baby* di Roman Polanski (anno 1968) e *L'occhio che uccide* di Michael Powell (anno 1960). Per l'occasione, Anthony Vaccarello ha selezionato prodotti in edizione limitata disponibili esclusivamente nei negozi Rive Droite di Parigi e Los Angeles, oltre che su ysl.com/rive-droite. Inoltre, sarà possibile trovare anche una vasta selezione di cassette VHS di film horror vintage.

Queen couture

Il designer rende omaggio alla regina

60 Years a Queen has been in the making for several years. Harris Reed first stumbled upon the 1897 book, written by Sir Herbert Maxwell on the reign of Queen Victoria, during his first year at Central Saint Martins. It happened to have landed on low-fi photocopies of Mick Jagger, captured in the mid-70s. This juxtaposition of material, era and aesthetic, it turns out, was a perfect happenstance that would go on to shape the spectrum of inspirations informing the fluidity of the Harris Reed vision. This is where the February 2022 collection from Reed finds itself. *60 Years a Queen* calls upon monarchic details of draped, coronation-worthy trails delivered in rich (crown) jewel tones worked alongside lace tailoring in retro cuts. This isn't



«60 Years a Queen calls upon monarchic details of draped, coronation-worthy trails, delivered in rich (crown) jewel tones worked alongside lace tailoring in retro cuts. This isn't so much a direct interpretation of the British monarchy's sartorial inclination, but instead a look at how the club-kid scene has long borrowed, loaned and built upon the regal wardrobe — whether that's in necklines of ruffs, masks and takes on ceremonial crowns or through evocative Elizabethan-era painted faces. 60 Years a Queen is a queerer interpretation of kings and... kweens»

so much a direct interpretation of the British monarchy's sartorial inclination, but instead a look at how the club-kid scene has long borrowed, loaned and built upon the regal wardrobe — whether that's in necklines of ruffs, masks and takes on ceremonial crowns or through evocative Elizabethan-era painted faces. *60 Years a Queen* is a queerer interpretation of kings and... kweens. Reed also plays with proportion and volume, reconfiguring pieces to suit his glam-rock sensibility, while continuing to challenge the confines of gender and identity within each piece. There's a significance of the surroundings in which this collection was developed, too. Contrasting with previous seasons — at school, at home, and in an all-but abandoned hotel — this is the first time Harris Reed has been afforded the opportunity to fully utilise resources to build a vision, creating in a fully functioning studio (at The Standard London) and industry. And so comes a sense of nuanced refinement. The cut of seams, the placement of lapels has been honed, reworked, evolved and cemented as key brand DNA going forward. Reed has used the past few seasons to explore a demi-couture status that truly comes into fruition in construction and technique in *60 Years a Queen*. Continuing Reed's focus on a sustainable practice — as well as a serendipitous approach — this season fabrics have been donated by the Bussandri family. Reed first came across the Italian family's company during a visit to Bassano, Northern Italy, close to the clan's Villa Bussandri. With a background in interiors, the family's 100-year-old upholstery fabrics are transformed, working to bring Reed's fluid vision into fruition and inject that regal flair. Sequins adorning the pieces are sourced deadstock from a London supplier. Grounding the collection is a look that mirrors one created for supermodel Iman for the Met Gala. Reed has repurposed each feather, which were donated for the gown in the first place, by hand-painting them this time in black. Reed has worked with Vivienne Lake on the hats, again perfecting and cementing the now signature wide-brim headpieces while introducing new styles that contrast with vertiginous platform boots in colour-pops, once again made in collaboration with Roker. Alongside these pieces, Reed has expanded into a new medium, working with artist Cassie Rendle on a half-male, half-female torso chest piece, shot with arrows of love, as well as courtly masks for added grandiose — each inspired by Reed's Missoma jewellery collection.

Haute Couture ● Attitude



Haute Couture ● Attitude



Haute Couture ● Attitude



Haute Couture ● Attitude



Haute Couture ● Attitude



Legend couture

Ispirazione ancestrale da Simone Rocha

Oidheadh Chlainne Lir*. Two sons and two daughters. A dark lament. Crushed Taffeta wings, an exploration of outerwear and what lies beneath. Blood line and Quilted.

* *I Figli di Lir* (in irlandese: *Oidheadh Chlainne Lir*, in inglese: *Children of Lir*) è una leggenda della mitologia irlandese, nata successivamente al periodo di cristianizzazione, che unisce elementi magici come gli incantesimi druidici al messaggio cristiano che la fede conduca alla libertà attraverso la sofferenza.
Fonte *Wikipedia*



Haute Couture ● Attitude



Simone Rocha ★

Haute Couture ● Attitude



Simone Rocha ★

Haute Couture ● Attitude



Simone Rocha ★

Haute Couture ● Attitude



Simone Rocha ★

Haute Couture ● Attitude



Simone Rocha ★

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Simone Rocha ★

Haute Couture ● Attitude



Simone Rocha ★

Haute Couture ● Attitude



Simone Rocha ★

Patchwork couture

Le ricerche sartoriali di Acne Studios

Patchwork emozionale. Materiali elementali e l'arte dell'elevazione. Patchwork e riparazioni come atti di auto espressione, con un senso di eleganza a tutte le ore. La bellezza delle cuciture e delle imbottiture esposte, nell'esplorazione della nostra idea di ciò che è finito e ciò che è raffinato. La fisicità dei capi: tagliati, ricuciti, invecchiati. La grandiosa gestualità della couture è intrinseca, nei tessuti usurati o invecchiati. Mentre le texture contrastanti rivelano la complessità del carattere. "Pensavo a questa idea di patchwork emozionale" - afferma Jonny Johansson creative director di Acne Studios - "Quand'ero bambino, il mio viaggio nella moda è iniziato quando ho cominciato a tagliare cose e rimetterle assieme. La collezione si incentra sulla creazione a partire da ciò che abbiamo intorno, realizzando qualcosa di nuovo da qualcosa di familiare. Si incentra sugli atti del cucire, riparare, aggiustare. Non è distruttiva



«Pensavo a questa idea di patchwork emozionale.
Quando ero bambino,
il mio viaggio nella moda è iniziato
quando ho cominciato a tagliare cose e rimetterle assieme.
La collezione si incentra sulla creazione a partire
da ciò che abbiamo intorno,
realizzando qualcosa di nuovo da qualcosa di familiare.
Si incentra sugli atti del cucire,
riparare,
aggiustare.
Non è distruttiva o anarchica
– ma pone l'attenzione sul rimettere insieme le cose,
e sulla bellezza del riparare.
È la sperimentazione dei materiali
che sta al cuore di Acne Studios
– denim, pelle, jersey, maglieria –
oltre che all'elevazione dei materiali
con cui viviamo ogni giorno»

★ Jonny Johansson

o anarchica – ma pone l'attenzione sul rimettere insieme le cose, e sulla bellezza del riparare. È la sperimentazione dei materiali che sta al cuore di Acne Studios – denim, pelle, jersey, maglieria – oltre che all'elevazione dei materiali con cui viviamo ogni giorno». Realizzati in modo sostenibile a mano e artigianalmente. Patchwork in denim e pelle riutilizzati, jersey invecchiato, maglia di cotone, pelle argento dipinta a mano, crepe di seta, jacquard da tappezzeria, schiuma. L'imbottitura in schiuma è lasciata a vista in corrispondenza delle cuciture a vivo dei cappotti imbottiti, maniche delle t-shirt attaccate con gancetti, sartorialità oversize con dettagli al minimo, spesso al rovescio, abiti in jersey drappeggiati costruiti a partire da nodi che rivelano la pelle, maniche dei trench aperte sul gomito e saldate da strisce di pelle, organza a fiori ricamata con cristalli per un effetto barocco. Guanti lunghi in maglia usurata riparata con cristalli, spille, fibbie delle cinture come argenteria di casa, occhiali da sole futuristici al contrario.



Tempi moderni

La designer colpisce riflettendo sull'attualità

Una collezione tutt'altro che serena quella di Comme de Garçons, battuta come pare dal soffiare di un vento gelido. Le modelle sembrano imbaccuccate dentro ai look come a proteggersi dal freddo, come quando non si ha una casa dove rifugiarsi mentre fuori infuria la tempesta. I copricapi come fagotti da homeless, voluminosi a contenere il tutto che possiedono e legati da fasce. Gli abiti lacerati e decomposti. Frames fabrics da interior design in versione homemade - la classica coperta della nonna fatta all'uncinetto - che diviene materia prima unica e necessaria. Le forme over di un vestito non della tua taglia e non tuo. I capispalla che si aprono di fendenti e, quindi, si moltiplicano nella sovrapposizione per proteggere dall'inverno. Capispalla che sembrano annodati attorno alla figura come una sciarpa. Tessuti jacquard a motivo floreale - molto tappezzeria dal sapore ottocentesco o Est Europa - il feltro che tanto ricorda i lavori di Jannis Kounellis e il nero del lutto... Poi leggendo le review di Sarah Mower per Vogue.com si



*the dark beauty of the black rose symbolizes courage,
resistance,
and freedom»*

★ *Rei Kawakubo*

scope che ... "For me, the dark beauty of the black rose symbolizes courage, resistance, and freedom." Rei Kawakubo touched a nerve with the few words she sent with the photos and video of her *Comme des Garçons* show from Tokyo. There was no mention of war in Ukraine. As conceptual, non-narrative, and allusive as she is, you never expect to see or hear her directly referencing current affairs. Yet Kawakubo was born in Japan in 1942 in the middle of World War II. Whether it's been to do with that, with being a woman and an entrepreneur, she has never said, but one thing's for sure: she holds independence sacred. The black rose in Irish culture is a symbol of resistance against British rule. It might be a bit hard to discern it in the *Comme* lineup—it only comes in, patterned on a sort of Victoriana brocade at the 12th of the 16 exits. It's certain that anti-British imperialism in Ireland is what Kawakubo meant, though, because the haunting music—a beautiful resistance song from Ireland, *Roisin Dubh*, the little black rose, "was recorded for the show by the Northern Irish slow flautist Ciarán Carlin. Possibly that's the most political reference Kawakubo's made in her work—it has no equivalence to the Russian invasion of Ukraine, except for the common factor of dangerously contested borders. But anyway: how to put words to her clothes? Was a sense of dark history, something primal, or even medieval going on? It seemed so to begin with anyway, what with Kawakubo's use of thick, wadded, speckled-gray felt carpet underlay (or something similar) and headpieces created by Gary Card bulging with assortments of rough, rolled up fabrics. Other hand-crocheted floppy woollen hats had the air of bonnets, country-cottage style. Then somehow, it seemed that upholstery and furnishings were getting involved—top-sided panniers which perhaps might have been backed off a sofa; funny cones lined with... was it wallpaper? Hard to say, on a screen. *Comme des Garçons* hasn't been showing outside Tokyo for two years. The inimitable ritual of being in the presence of her clothes in all their 3-D-ness has been missed in Paris. How great it would've been to get a naked-eye inspection of what was going on within the multi-labeled depths of Kawakubo's long tuxedo coat. Perhaps it was a lyrical embodiment of the Black Rose herself, but also an extraordinary, dignified piece of fashion.

Haute Couture ● Attitude



Comme des Garçons ★

Haute Couture ● Attitude



Comme des Garçons ★

Haute Couture ● Attitude



Comme des Garçons ★

Haute Couture ● Attitude



Comme des Garçons ★

Patchwork couture/2

Capi di sapore militare decomposti e ricostruiti

L'essenza couture della collezione di Junya Watanabe è ben espressa dalle parole di Sarah Mower che per Vogue.com acutamente sottolinea: *"Essentially, the hauntings of two alien 20th century cultures were dramatically made manifest as 21st century streetwear. The volumes of Cristobal Balenciaga—cocoon, extravagant bishop sleeves, stole necklines, stately robes. The corsetry, peplums and crinolines of Christian Dior. Even, the swathes and drapes of possibly an earlier, Victorian time: all these inhabited the materials and the character of Watanabe's collection"*. L'inverno dello stilista è diviso in due macro-aree cromatiche: il militare e il nero che declinato nella pelle è reso fetish. Il patchwork - che è l'estremizzazione del concetto stesso di haute couture, nel suo poter ridurre al minimo le dimensioni dei tessuti o dei lembi di pelle impiegati e nel poter quindi anche ripetere all'infinito l'atto del cucirli assieme - è capace di generare capi che possono sia seguire le forme del corpo sia quelle precise della geometria creata dall'intelletto a generare piramidi o cerchi nello spazio. E se applicato a una tipologia di capostalla - il bomber come in questa collezione - il patchwork, che è distruzione e poi ri-costruzione, trasforma gli elementi originali della tipologia, ormai decontestualizzati e ridotti a elementi base, in parti che nello loro ricomposizione possono farsi "altro". Divengono così abito o pannello sul corpo perdendo la loro intrinseca connotazione maschile/militare - data sia dal colore sia dal loro gender di appartenenza - per farsi iper-femminili.

Junya Watanabe ★



Haute Couture ● Attitude



Junya Watanabe ★

Haute Couture ● Attitude



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Haute Couture ● Attitude



Junya Watanabe ★

Il tutto di Ninomiya

Abilità tecnica, ma anche poesia nella collezione

È uno dei pochi designer che è capace di intontire e mette KO lo spettatore. Stagione dopo stagione lo stilista amplia il suo peculiare universo senza cadere in ripetizioni o manierismi. Ogni collezione è una summa di abiti spettacolari - sia per forme sia per colori - che impiegano lavorazioni solitamente applicate ai prodotti dell'industria più che all'abbigliamento, ma che sono adoperati dal designer con mano sicura tanto che ne ottiene una "grande bellezza". Bellezza che diviene sapienza pret-a-porter e quindi portabilità, quando il semplice cappotto nero è inciso da tagli "alla Lucio Fontana" poi rifiniti con zip metalliche. Ci sono le cinghie e i piccoli chiodi in pelle tipici dell'universo "Comme des Garçons", ma poi lo stilista atterrisce nelle creazioni "inspiegabili" che tratteggiano Yeti al femminile che indossano collane e prediligono bluse in rosa shocking o gonne a balze in verde lime. Noir Kei Ninomiya è uno dei pochi capace di conoscere e dominare gli estremi e farli coesistere, è al tempo stesso cattivo, quasi crudele e poetico. Così come è allo tempo stesso arcaico/primitivo e futurista. Altresì prossimo all'arte, ma anche alla ricerca scientifica.



Haute Couture ● Attitude



Noir Kei Ninomiya ★

Haute Couture ● Attitude



Noir Kei Ninomiya ★

Haute Couture ● Attitude



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Haute Couture ● Attitude



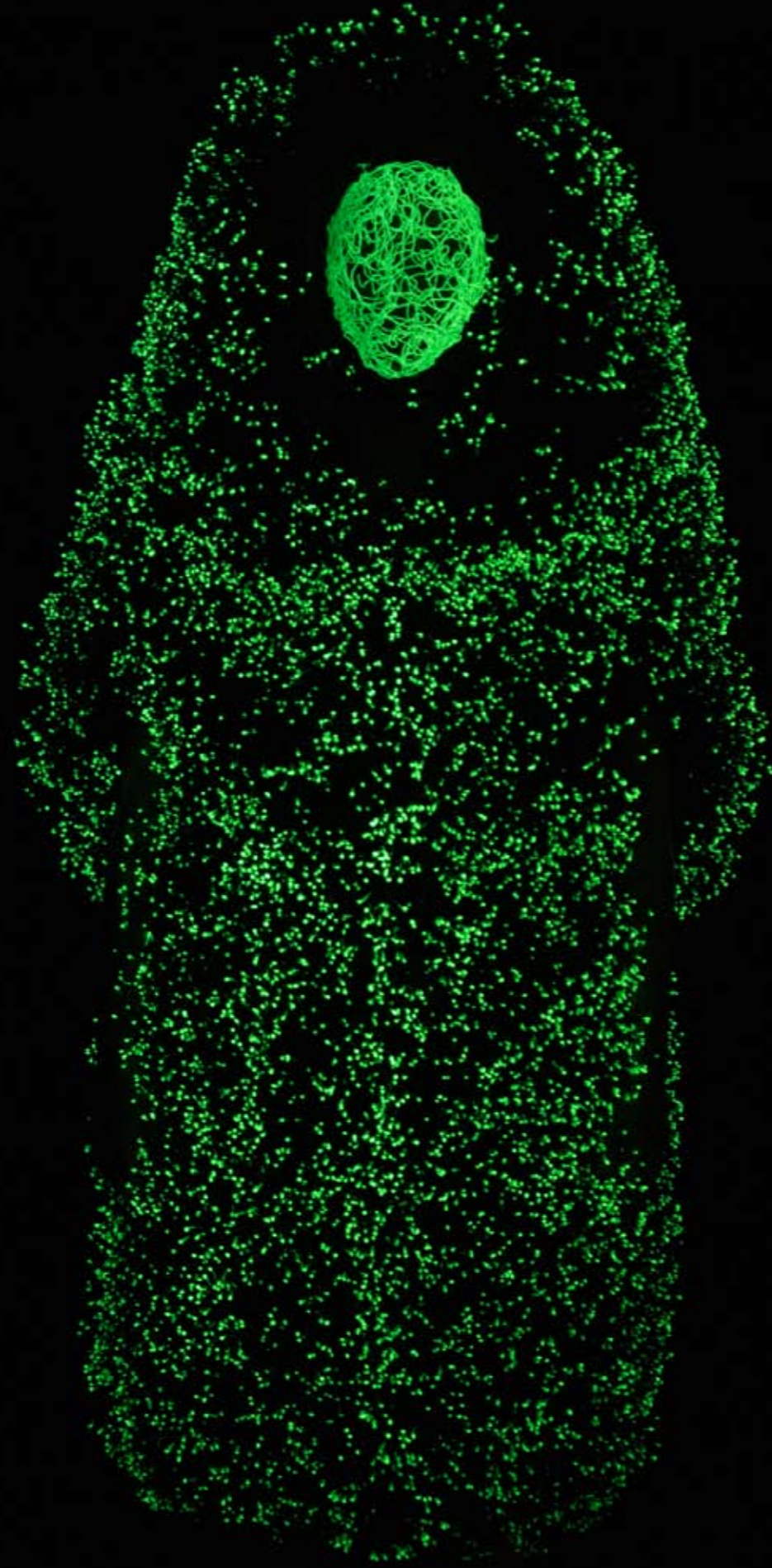
Noir Kei Ninomiya ★

Haute Couture ● Attitude

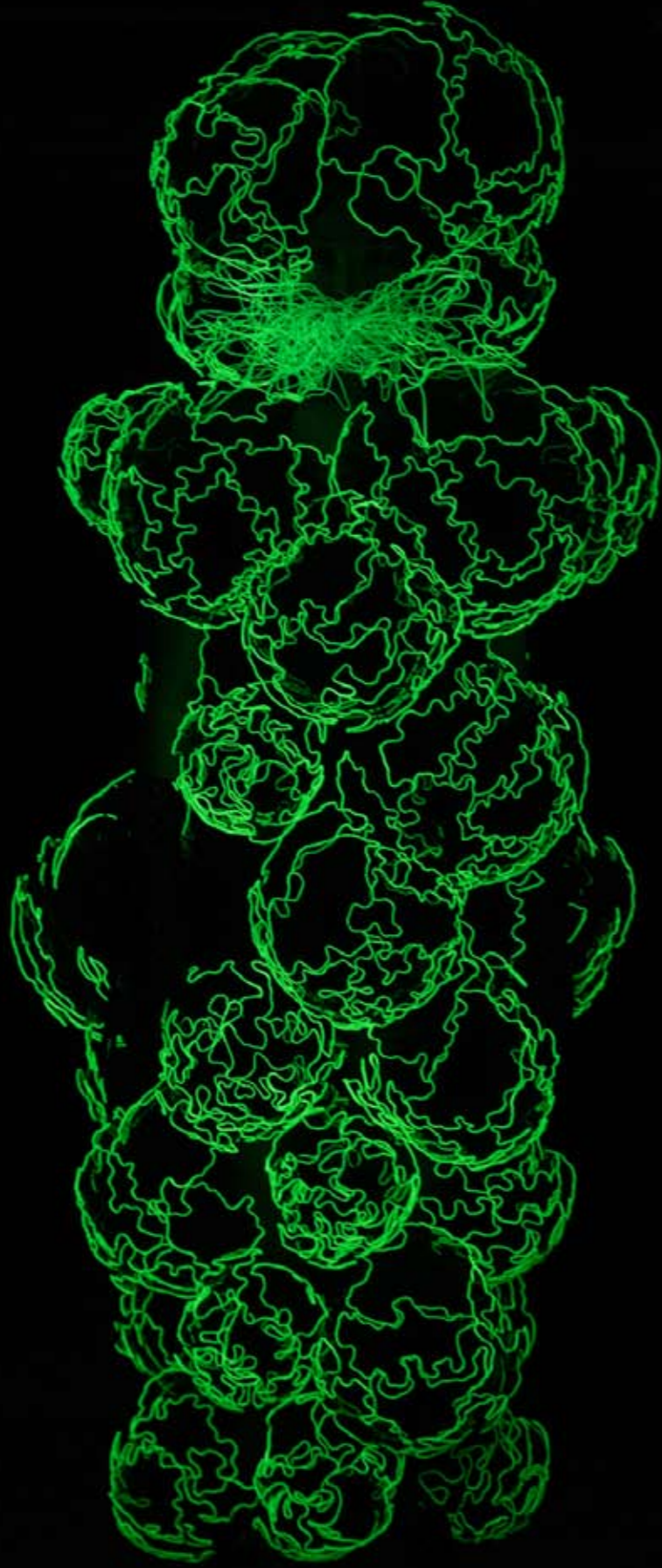


Noir Kei Ninomiya ★

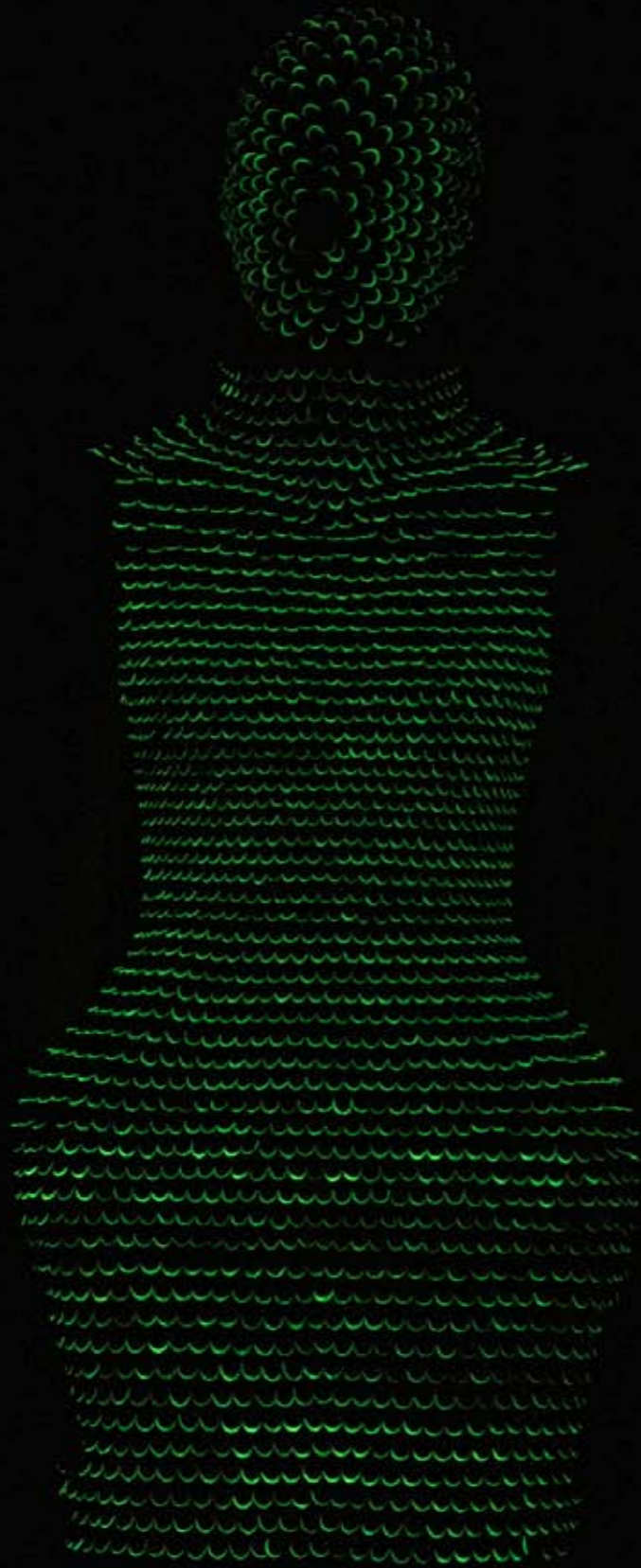
Haute Couture ● Attitude



Noir Kei Ninomiya ★







Surreliasm couture

La miscela tra arte e moda di Loewe

Moda che provoca una reazione, ridotta ad una cruda primordialità con un brivido di eccentricità. Il tatto viene sollecitato: pelle, feltro, latex, tweed, maglia, fibre stampate in 3D, seta, resina. Il movimento è catturato in divenire, gli oggetti intrappolati. Abiti sagomati in pelle, bustini sagomati in feltro, abiti drappeggiati con corazze a forma di labbra o reggiseni a palloncino. Le giacche consumate intorno al collo o sul petto. Lo svolazzo di un vestito, fermato nel tempo. Giubbotti imbottiti, abiti in maglia ingombranti. Altri drappeggi, un incontro con il trompe-l'oeil ed altre forme a



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palloncino, giù fino ai tacchi. Stivali in denim sbarazzini. Sandali con cinture di sicurezza. La *Flamenco* e la *Goya* sono imbottite, la *Puzzle* si tinge di un solo colore, gli archetipi vengono esasperati. Il caos della genesi è rievocato attraverso capi non disfattisti. L'occhio riesce a cogliere le consistenze in un *Big Bang* che inizia con le origini dell'umanità e giunge fino alla rivoluzione industriale. Gli ospiti accedono alla sede dell'evento attraverso una riproduzione monumentale di *Aquarius* di Anthea Hamilton, 2010. Hamilton gioca con la politica dell'icona e mette in discussione il desiderio che questa suscita. L'immagine di un fusto in boxer succinti è l'emblema dell'idealizzazione del corpo maschile. Le ombre create dal ponteggio della struttura di sostegno che si intravedono incorniciano il corpo in un modo che allude all'*Uomo Vitruviano* di Leonardo Da Vinci, un altro simbolo dell'idea di uomo perfetto. La location è un'arena quadrata interamente ricoperta da moquette marrone, ispirata ai sacchi di sakè e che ricorda il terreno: una scena primitiva. All'interno dello spazio sono esposte le *Giant Pumpkins* di Anthea Hamilton, 2022. Le repliche accuratamente ridimensionate di vere zucche giganti, solitamente coltivate per la competizione, sono state create dall'artista in collaborazione con LOEWE e realizzate in pelle. Le loro forme grandi, morbide e guardinghe invitano al tatto e alla possibilità di adagiarsi sui loro contorni imbottiti, come oggetti maturi di potenziale surrealista e umorismo, ma anche pieni di bellezza.

Haute Couture ● Attitude



Loewe ★



Sopra,
Pino Pascali, *Labbra rosse - Omaggio a Billy Holiday*. 1964
Torino, Galleria Civica d'Arte Moderna



Haute Couture ● Attitude



Loewe ★

Haute Couture ● Attitude



Loewe ★



Todd Robinson, *Ooob #9* (2013)
Hydrocal, polyester filler, paint, SLS print, steel swing



Vestito COUTURE

«Tutti noi che lavoriamo nella moda sappiamo che gran parte del resto del mondo pensa che quello che facciamo sia qualcosa di insulso.. ma se ci pensate, a volte la moda è apparentemente insensata... A volte ci mettiamo sulla difensiva quando i critici ci accusano di voler fare solo cose belle. Ma cosa c'è di male nel voler fare cose belle? La meraviglia non è l'unica componente importante della vita, ovviamente, ma è una delle sue componenti. E tra le più vitali. E realizzare cose veramente affascinanti non è poi così facile. Ma è un privilegio, di cui sono consapevole - e molto grato — ogni giorno»

★Daniel Roseberry

Torna l'haute couture. Tornano le sfilate, arriva il primo scandalo. La moda per l'autunno ossessivo stupisce perchè, più che coprire i corpi, tende a metterli in mostra. Infatti, ma come in questa stagione il corpo della donna esibito - quasi al limite della nudità - e successivamente "contornato" dalla sapienza degli atelier della couture. Il corpo di volta in volta paneggiato, evocato da trasparenze e decorato da cristalli e pietre. Marco Cortesi

Attorno al corpo



Onore alla bellezza

Tutti noi che lavoriamo nella moda sappiamo che gran parte del resto del mondo pensa che quello che facciamo sia qualcosa di insulso. E una critica noiosa, di cui sosteniamo il contrario, ma se ci pensate, a volte la moda è apparentemente insensata. Perché è un lavoro provocatorio, sconvolgente, impegnativo e significativo. È mozzafiato. È bellissimo. Negli ultimi anni, però, sembra che la moda abbia fatto di tutto per dimostrare di non essere sciocca. La pressione che i designer sentono di dover esprimere sulla situazione politica, sul disastro climatico in corso, sulle disuguaglianze tra persone di razza e sesso diversi, in un'epoca di guerra, ha portato a lavori straordinari. Per non parlare del riavvicinamento del nostro settore alla cultura nel senso più ampio e interessante, di un vero coinvolgimento con la realtà globale. Che può aver portato anche ad episodi di noiosa presunzione, al voler mettere in primo piano il vestire e i suoi slogan. È facile essere autoreferenziali. Il percorso più difficile consiste nel rimanere un professionista coinvolto nel contesto sociale e allo stesso tempo, nel proprio lavoro, osare il ritorno ad una sorta di innocenza creativa, allo stato di meraviglia e stupore che tutti noi abbiamo provato quando abbiamo



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Meta Morphism

At Paris Haute Couture Week 2022, Iris van Herpen celebrates the fifteenth anniversary of the maison with *Meta Morphism*. Holding a lens to our intangible identities and shifting society with the metaverse and hyperreality at the horizon, this collection explores the depths of the body in posthuman realities. With the new realms of our digital lives expanding, we are faced with an eternally rhetorical question: *who are we beyond our physical bodies? Is the digital you shaping your pre-existing compass?* While facing the spin off of these multiple realities, the collection contemplates our oscillating identities: *how do we envisage our digital counterparts? Who do we dream of becoming in these digital realms?* Through *Meta Morphism*, Van Herpen expresses the body as an elusive system, rooted in transience and speaks to a greater message of introspection. The leitmotif of van Herpen's history expresses the body in a state of permanent flux, metamorphosing with the milieu, and while the maison is regarded for its futuristic approach, this season the designer reflects on Ovid's magnum opus poem *Metamorphoses*, written around the 8th century. At the time of Ovid's writing, the act of metamorphosis was appreciated in relation to humanity and its place amongst nature, yet Ovid's retelling exists a relevance today navigating the ramifications of technology that is constantly complicating the definition of identity. With the ability to recreate our digital twins, the space of soul-searching, losing a sense of self, and finding new realities, are life lessons. For this anniversary showcase, Iris van Herpen makes her debut into the metaverse in collaboration with Microsoft, fusing the realms of digital and physical couture to create a first of its kind mixed reality runway experience. During the show, physical models exist in harmony with digital avatars, shown through HoloLens 2 headsets and augmented reality on mobile phones, while digital portraits of Ovid's myths are newly envisioned to intersect the physical show. The augmented shows mixed reality technology to push



*«Through 'Meta Morphism',
Van Herpen expresses the body as an elusive system,
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physical constraints of garmenty and expression further through digital innovation. Through a sequence of 16 physical looks and 3 digital tropes, 'Meta Morphism' examines the ancient visions of Ovid's mythology through modern themes of transhumanism, where man and technology exist in eternal fluctuation, thus defying classification, allowing us to question the limits of our self. Resounding the thematic tensions between artifice and nature, the collection is built around three myths, the story of Arachne; the story of Narcissus and finally the story of Daphne and Apollo. Through their disparate presentation of the Gods, Arachne – a masterly weaver who challenges the goddess of Athena, and notorious for her craftsmanship – is transformed into a spider through shame, to hang from an eternal thread. In the collection, the tragedy of Arachne is translated in fine laces that are gradient dyed and trapped in embroidered webs, causing the trapped spiderwebs to float. Other looks are designed as if Arachne is still weaving them, hundreds of unspun threads float and spin around the body. On a deeper layer - emotional perfectionism and personal pressure are expressed in these looks, speaking to a wider societal message and the vivacity of the present age to view ourselves from a far. Arachne's digital twin avatar is also spinning a multitude of spider silk threads around her. Her golden threads are snares that defy gravity and float upwards into a cosmic web above her. Her spinning acts like a musical instrument and while she spins her golden silk instrument, she becomes the composer of her own body. The second myth behind the collection evinces the story of Narcissus, who falls in love with his own reflection, slowly languishing to death through self-obsession. The translucent layering and reflective textures of growth in this collection speak to a greater message of introspection. Demonstrating a more radical colour palette for the maison, accruing the lightest colour way of any collection so far, the cream hues and beige tones are parabolic of the feeling of self-examining arc of this season. Transparent voluminous drapes echo around the body like ghosts, creating patchworks of shadows, designed to turn inwards on ourselves and question who we are, and who we are to become. Accents of dark blues and amethysts, ochres, metallic silvers and copper intersect the lucid palette, mirroring the vibrant flecks of our personalities. The shows opening look, the long white *Narcissus* coat is embroidered with an artwork of echoing faces that shift while interlocked. The portraits become glitchy and seem to slowly melt away. The *Narcissus* gown and coat express the power of self-creation and the contradiction of how self-obsession can ultimately cause losing your sense of self. The third poem to the designer's ensemble recounts the relationship between Daphne and Apollo. A tale of objectification, Daphne was the first love of the god Apollo, but met with unrequited affection, a parable of lust in the face of rejection. The allusion to Daphne and Apollo is be-













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tokened through the finale look, embodying the very moment that Daphne transforms into a laurel tree, while the *Glitched Growth* dress and other looks mimic the alternate stages of Daphne's metamorphoses, diffusing the creation of plant and bone structures growing together. These looks are designed around body objectification and imagine future metaverse hybrids of Daphne's myth in which the body is boundlessly transformed and where man and nature are indistinguishable. In keeping with the maison's collaborative spirit, this season, Iris van Herpen partners with sculptor Casey Curran, bequeathing a prospective statue of a future Daphne, bursting from the centre of the runway. Daphne's sculpture transforms through herbose creatures blooming from her skeleton, at her chest appears a large crevice, revealing her mechanical heart pulsating inside, pertaining to the notion that the elusiveness of identity means that nothing can perish. Further references to the mythology occur in feminist spirit, as Apollo is orated through a chorus of golden flakes that flutter out of Daphne's mind, mimicking his infatuation. The act of correction and physical modification is further teased through the Maison's use of 3-D printing in collaboration with Dutch designers Eric Klarenbeek & Maartje Dros, to develop the *Singularity* jumpsuit. The intricate other colors design are conjured through 3D-printing, using left-over cocoa shell beans. The cocoa beans have been processed into granules and combined with glucose in order to stabilise the raw material of the cocoa. Afterwards, this mixture is spun into a printable filament. The result is a fully organic biopolymer which sets an example for a fully sustainable production chain. The plantlike body embellishments within the jumpsuit are copper coated, draped and entwined with upcycled organza, while another 3D print has been printed with *Materialise*, using 100% recycled *Bluesint* powder with SLS technology (Selective Laser Sintering). Through the process of draping, modifying the notion of space around the human body, Iris van Herpen partners with For Weavers, using a biodegradable fabric originating from a species of banana called *Abaca*, native to the Philippines. Fibres are extracted from the banana plant's stems and combined with raw silk. The resulting fibre (60% Abaca, 40% raw silk) is being weaved into a textured, sculptural silk material that still carries the natural shine of banana leaves. Van Herpen also partnered with Solaris, using 100% recycled Mylar as a base for the lasercuts and embroideries. Emulating the intricacies of identity, the minutiae of the collection is webbed with delicate transparent face jewelry in collaboration with artists Staskausas and Lance Victor Moore. What neatly threads each look together is the underlying proclivity of motion, from draped banana leaf fabrics, to the ceremonial Futurama gown - related to Daphne's metamorphosis, where 3D printed plant and bone-based textures align in fruition, to the Arachne gown where fine threads spiral dramatically around the body like the dexterous technique of Arachne's artful web.

Eternal gifts

Maison Georges Hobeika for its autumn/winter 2022-2023 couture collection opens a love letter to planet Earth and humanity. In a powerful meeting of visions, this debut official collection by co-creative directors Georges and Jád Hobeika, also marks the opening of a new chapter for the storied maison. Lovingly executed by the *mains précieuses* seamstresses in the house's Beirut atelier, with each piece a painstakingly elaborate tribute to the rare gifts of Mother Nature, couture savoir-faire blends with unbridled creativity to capture the wonders of the natural world, from waterfalls to waves to the blazing sun. Valiantly navigating a new world taking shape in front of our eyes, the maison's woman, in this season's bold couture silhouettes, embodies the power of life and creativity through beauty, colors and sparkles. The opening look — a pristine white minidress adorned with six-feathered wings deployed around a bodice fit for a new-age goddess — sets the tone for a collection spreading a message of tolerance and peace. Combined with dramatic feathers and jewel-like sculptural formations of stones and crystal appliqués, the season's palette flushes from Mediterranean blues to sunset tones of peachy orange, yellow, fuchsia and pink. Drawing the eye, a mesmerizing pistachio shade is further enhanced by striking emerald and forest green accents. Mirroring the natural world in a constant state of rebirth, the house's couture DNA is thrust into a futuristic realm through a range of innovative techniques, from meticulous airbrushing to metallic feathers and spikes. Spiraling across a minidress, 3D chains of silvery tube beads threaded on wire create optical fireworks. A Crystallized tulle bodysuit swathes the figure of the model adding a dramatic appeal to the looks and exuding the mysterious streak of nature's miraculous phenomena. Among the finishing touches, the house's orchid emblem resurfaces on earrings, the GH logo is crystallized on a chain belt, and a necklace of chunky crystals draws the eye to its mesmerizing diamond-like sparkle. couture dreams take flight, heightened by a heartfelt message of acceptance, liberty, and the freedom to express yourself.

Georges Hobeika ★

















The tree of life / I

The tree of life is at the heart of Ukrainian artist Olesia Trofymenko's work, and the starting point for the Dior autumn-winter 2022-2023 haute couture collection designed by Maria Grazia Chiuri. Painting and embroidery give an emotional charge to this image that is a symbol for different far-flung cultures and mythologies. *The tree of life* connects all forms of creation; it supports the sky and connects it to the earth through its branches and roots. Olesia Trofymenko's emblem is in line with stylistic codes shared by many lands. Maria Grazia Chiuri contemplates fashion through the filter of art, exploring this territory of tradition(s) that appear both enduring and revolutionary, just like couture. This Dior collection is thus composed of a series of pieces through which resonate the imagination of different folkloric customs inspiring all cultures in an open dialogue. The branches, the trunk, the roots of the tree of life. A vision that features freely on several garments thanks to the profusion of sumptuous embroideries made of cotton threads, silk threads, and yarn. Beige nuances are sometimes punctuated with a touch of black or blue. These embroideries, requiring the time necessary to achieve ultimate excellence, are deployed on cotton fabrics, wool crepe, silk, and cashmere. The dresses are adorned with patchworks of braids composed of bronze and black lace and guipure. Silk chiffon was selected for the long, airy dresses that follow the lines of the body in a virtuoso interplay of smocks. The materials reinterpret the New Look silhouette: the Bar jacket is distinguished by vertically smocked fabric and the skirt is structured by ribbons forming a basque. Hand-loomed fabrics display precious, irregular textures in garments that banish all hems. Elsewhere, wide silk or cotton embroidered trench coats are associated with long dresses. This is a matter of shaping materials and forms in the space for reflection that the Atelier represents, permeable to the social reality in which we live; a matter of recalling what it means to be human today. Gestures passed on, learned and always perfectible, are repeated. The tree of life is a call, a warning, to make traditions and gestures shine through, allowing us to recover a balance, if only momentarily.





Passage 13
Red wool crepe dress

In apertura: Passage 1
Shirt and skirt in lace patchwork and braids of ecru and greige guipure



Passage 17
Long guipure dress representing a big floral motif in cord



Passage 27
Diamond-pattern jacquard jacket embroidered with braids
over beige shantung silk skirt and silk georgette shirt



Passage 32
Pleated raw silk crepe dress, neckline and basque enhanced with smocks and soutaches



Passage 46
Coat in two-tone cut-out felt appliques on inlaid camel
and black checkerboard motif on black crepe chiffon top and skirt set



Black silk gauze strapless long dress with bustier and basque enhanced with a microsmock ^{Passage 57}



Passage 65
Sand-colored silk georgette dress, pleats highlighted with geometric pattern openwork
in cream and emerald silk, matching bodice punctuated with decorative stitching



Passage 67
Black silk chiffon dress, flowers and scrolls in emerald silk weave,
enhanced with bronze mesh and matching smocks



Passage 68
Red silk chiffon dress embroidered with plant branches in beige thread and ganse braid,
guipure motif inlays

Arpège sctructurel

Parmi les lignes et les masses puissantes des structures urbaines se mêlent et se profilent en une conjugaison sûre les lignes épurées à la force subtile de la collection automne-hiver Christophe Josse. Les architecture des lieux et des robes se répondent en une savante évidence. Sur fond d'un âpre béton se profile en contrepoint la silhouette harmonieuse à l'intemporelle modernité d'une jeune fille au profil de médaillon grec dans sa chemise d'homme et son pantalon taille haute. L'épure des lignes trouve son appui sur le savoir faire d'artisans d'art d'exception (brodeurs, paruriers, souffleurs de verre, ceinturiers ...) et sur la préciosité des matières (satin cuir, faille, taffetas, gazar, marqueterie de dentelles anciennes, faille rehaussé de cristaux ...). Tout y est correspondance, jeu de contrastes de matières entre brillance et matité dans une gamme de couleur sagacement choisie, tenue, serrée, précise Robe crêpe blanc, col et empiècement en satin cuir, blouson en faille contrasté par un col de fourrure de laine, alpaga et mohair ... Sur l'imposante dalle arasée par le temps une jeune fille marche dans ses sandales aux médaillons de verre soufflé, soulignés de cordes baguées d'or. Les pans des immenses miroirs sertissant les fenêtres renvoient l'image démultipliée de sa gracile silhouette. Sur le dos de sa chemise une étoile rehaussée de cristaux irisés scintille et embrase le ciel de ses mille feux.

Look N°1
Robe en satin cuir gris mercure, dos nu. Jupe nervurée asymétrique à poche revers

Christophe Josse ★





Look N°3
Grande robe chemise en taffetas calcaire.
Plastrons devant et dos en marqueterie de dentelles brodées de crochet



Look N°4
Blouson en faille grège, larges revers en mongolie de laine ,alpaga et mohair.
Top en jersey de laine albâtre. Pantalon taille haute ceinturé, en jersey de laine albâtre



Look N°6
Robe droite taille haute en crêpe de laine blanc. Décolleté asymétrique zippé en satin cuir calcaire



Look N°7
Chemise en popeline blanche, poignets mousquetaire, dos brodé.
Jupe ample en taffetas bleu bérard, grandes poches à soufflets surmontées de plis

The tree of life/2

Growing up in India, we witness numerous instances of worshipping trees. This inherent part of our culture manifests in different ways during the harvest festivals spread in regions across our subcontinent. My grandmother would tie a hand spun cotton thread around a banyan tree, not far from our house. The memory of this routine, of the ladies of the house worshipping the tree to bless their families, is a precious one. The great Banyan tree is a god like presence through our lives, witnessing our journey from childhood to adulthood just as it did with generations of our ancestors. It is the visual of this very tree — where numerous mornings of seasons of the earth have passed — that flashed before my eyes each time I sat to sketch this collection. A tree's memories and life are engrained in the rings of its trunk; as it grows from within towards the bark. Impressions on the ground, the storms that it weathers, the warm sunsets and cold rains — all forgotten — and constantly preserved in its consciousness. The elders in Africa would hold meetings around the ancient Baobab tree with the belief that the tree would lend its wisdom to those seeking clarity for making important decisions. A tree that lasts centuries and witnesses evolution of the human race and mother earth as it changes its course — even the splitting of seven continents — its fruit is bound to be priceless. Basking in the golden sun, *The Tree of Life* is a manifestation of nature's abundance. It's an attempt to celebrate its opulence and beauty. This collection renders our gratitude for nature's wisdom. Under the glorious setting sun, how every leaf transmutes to gold, with glimmering drops of dew—a pinnacle of life. In this collection, two and three dimensional embroideries



*«Never say there is nothing beautiful
in the world anymore.
There is always something
to make you wonder in the shape of a tree,
trembling of a leaf»
Albert Schweitzer*

articulate the first flush of nature emerging on the surface of a body, and life that grows from it. Intricately embellished artworks articulate scenes from dense forests with ancient architectural remains and vegetation in modern day silhouettes. A fresh application for the brand, metallics add another dimension to our brand's signature hand craft. True to the values of 'haute couture', pieces feature fabrics that are handwoven in remote locations in India, embroidered with hand for over 10,000 human hours and sewn to perfection for clothing that is featherweight despite its convoluted surfaces. A contemporary application using multitude of traditional surface embellishment techniques from the Indian subcontinent, this collection is a manifestation of artistic memory. It endeavours to cultivate a circular economy for craft communities in India. The core aim of the collection continues to focus on grass root empowerment and provide encouragement to the artisans make the clothes. We seek to not just fuel further consumption but cater to the existing demand of a mindful customer.











Femme d'ete

Il est midi sur une riviera au bout du monde. Le ciel est bleu d'été, Quelques nuages... Une femme marche, cheveux au vent, Elegante, Libre, Presque insolente. Son vêtement l'enveloppe naturellement, Libère son corps. Les couleurs primaires rappellent le Sud, L'empreinte d'une première peinture. Les textures sont solides. Les tissus brillants épousent l'aspect mat. La laine froide côtoie le jersey. De nouveaux archétypes viennent s'ajouter au vestiaire MRK. Vareuse, Trench, Coupe-Vent. La garde-robe de jour et de soir. Faisant la part belle, Au mouvement, A l'énergie, Au dynamisme. A la liberté.





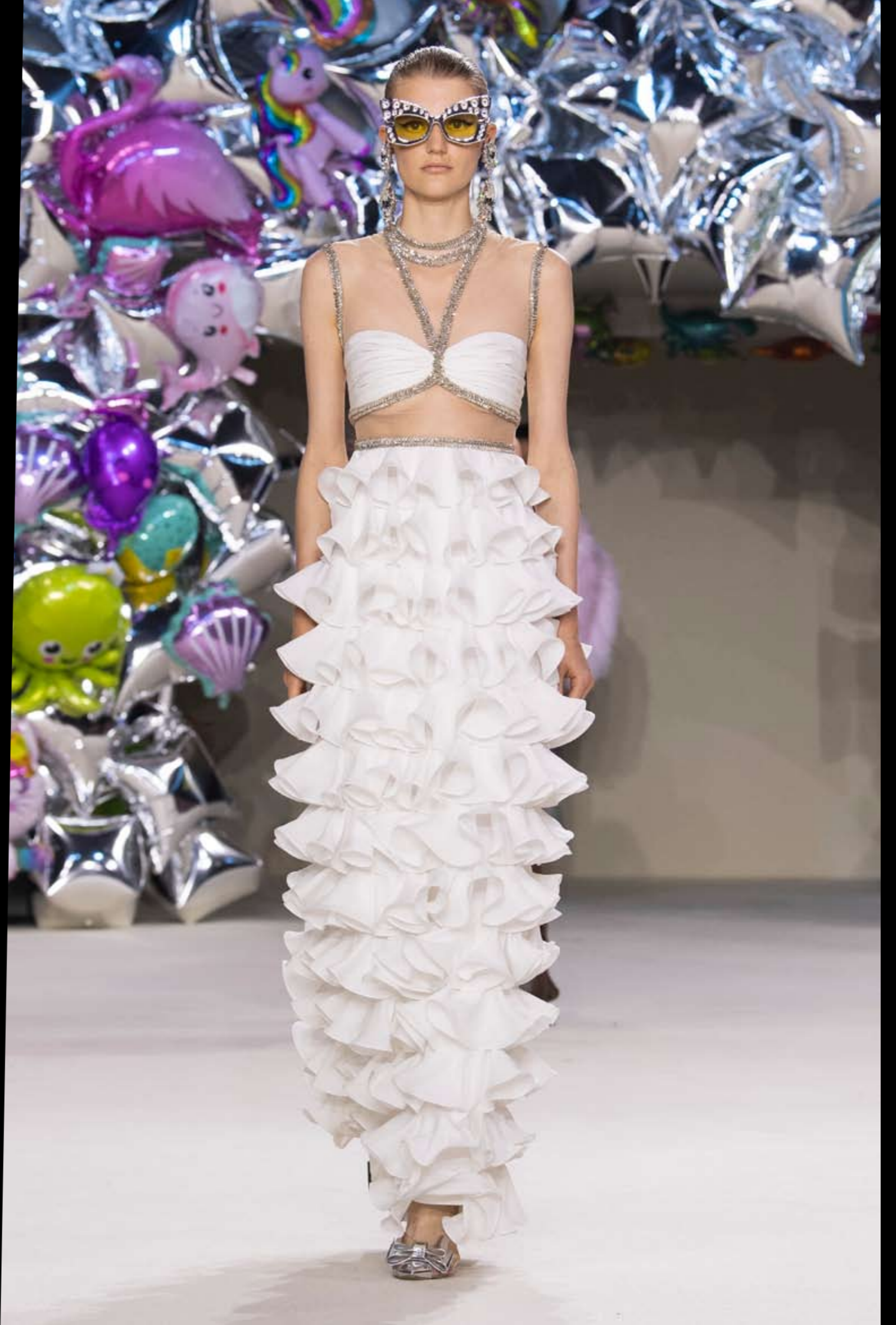




Femme couture



















Modernité à couture

“Je m’inscris dans une continuité par rapport au défilé précédent, tout en laissant la place à l’expérimentation”, indique Virginie Viard à propos du défilé Haute Couture Automne-Hiver 2022/23. “Le collectif qui m’entoure, formé par Xavier Veilhan, Sébastien Tellier, Charlotte Casiraghi, que Pharrell Williams et le mannequin Vivienne Robner ont rejoint, le permet. La Haute Couture aussi”. “Dans cette nouvelle collection, on trouve des tailleurs, des robes longues comme Mademoiselle Chanel les concevait dans les années 1930, près du corps, même si elles sont ici assez épaulées, et des robes plissées, notamment la robe de mariée. De la dentelle aussi, incrustée, retravaillée, qui n’est pas brodée mais repeinte. La palette se compose de vert vif, kaki, beige, rose, beaucoup de noir et d’argent”. De la collection anniversaire de Haute Joaillerie “1932”, qui rend hommage à la première et unique collection “Bijoux de Diamants” créée en 1932 par Mademoiselle Chanel, Virginie Viard a choisi d’utiliser des colliers comme autant “d’éléments célestes qui se marient avec les plissés”. Aux pieds, outre des salomés, apparaissent des santiags. Elles



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La Haute Couture aussi »
★ Virginie Viard*

viennent twister des jupes longues et tissent un lien avec le manège de l'Étrier, lieu choisi pour présenter la collection. « Ces bottes font aussi écho au précédent défilé Haute Couture qui s'ouvrait avec Charlotte Casiraghi à cheval », souligne-t-elle. Des épaules rondes, des dos carrés, des broderies aux motifs géométriques font penser aux années 1930, tout en adressant un clin d'oeil à la décennie 1970. Ils entrent en résonance avec le constructivisme d'un décor très « graphique ». Un maître-mot auquel Karl Lagerfeld était tout particulièrement attaché. Tout en jeu de rayures, le décor s'inspire du camouflage à illusion d'optique. « Xavier Veilhan s'est amusé à faire basculer l'espace du défilé dans une immersion totale, aussi douce que mouvante, à laquelle la musique prend part ». Cette liberté, on la retrouve une fois encore dans l'utilisation du tweed, à travers de grands chapeaux d'homme et des capelines à très larges bords. « J'aime aussi casser l'approche graphique avec une allure naturelle. Les vêtements restent légers, féminins, pensés pour être portés. Je ne me vois pas faire autrement ».























«L'univers visuel du défilé haute couture automne/hiver 2022-23 de Chanel»

Répondant à l'invitation de Virginie Viard, Xavier Veilhan croise pour la seconde fois l'univers de Chanel à l'occasion du défilé haute couture automne/hiver 2022-23 à l'Étrier de Paris, dans le Bois de Boulogne. En écho au premier décor conçu pour la collection de haute couture printemps/été 2022, présentée au Grand Palais Éphémère en janvier dernier, Xavier Veilhan a imaginé un nouveau dispositif qui s'énonce comme un paysage mêlant espaces virtuels et physiques. À l'extérieur, pour rejoindre le manège, les invités empruntent un chemin ponctué de sculptures géométriques souvent monumentales et ludiques, parmi lesquelles on reconnaît certains éléments du décor précédent, créant une forêt labyrinthique à traverser: gélules et tubes gonflables, mobiles et cocardes. L'atmosphère à l'intérieur du manège est onirique et se démarque de l'extérieur. Un grand mobile de couleur argentée accueille les spectateurs dans un ensemble de jeux de motifs géométriques bleu nuit, argentés et be-

ges, évoquant une fresque de camouflages à illusion d'optique. On retrouve cette même poésie dans les films accompagnant la collection sur les plateformes digitales de la Maison. Au rythme d'une musique de Sébastien Tellier, motifs abstraits et séquences d'un voyage imaginaire s'alternent: on y croise Xavier Veilhan, l'ambassadrice et porte-parole de Chanel, Charlotte Casiraghi et le mannequin Vivienne Rohner. Alors que dans l'espace de l'Étrier de Paris, un nouvel invité fait son apparition sur grand écran: le compositeur et ambassadeur de Chanel, Pharrell Williams, jouant de la batterie. En invitant des artistes à faire écho à l'émotion et à la perfection de la haute couture, Virginie Viard perpétue un dialogue créatif initié en janvier 2022. Le décor créé par Xavier Veilhan en collaboration avec le scénographe Alexis Bertrand, écrin de cette nouvelle collection de haute couture, en reflète toute l'exclusivité.

«Xavier Veilhan a imaginé un nouveau dispositif qui s'énonce comme un paysage mêlant espaces virtuels et physiques. À l'extérieur, pour rejoindre le manège, les invités empruntent un chemin ponctué de sculptures géométriques, souvent monumentales et ludiques, parmi lesquelles on reconnaît certains éléments du décor précédent, créant une forêt labyrinthique à traverser: gélules et tubes gonflables, mobiles et cocardes»

Div couture

"Do you think I am a diva? Then I am a diva, Ok."
Aretha Franklin

Alexis Mabille ★





















Dedicato a Barbara

Barbara, icône. L'artiste fascine, étonne. Barbara vous cueille à la racine du coeur et vous promène sur les chemins de sa vie. Barbara, l'esprit. Barbara, le style. Attraction immédiate face à ce trait d'encre de Chine en mouvement. Maurice Béjart disait de Barbara qu'elle était sa plus grande danseuse. Alors si ce trait s'exprime, le mien s'affirme, galvanisé par l'intelligence de la femme, son élégance et sa grâce infinie. En offrande ou en prière, bras tendus et mains paumées ouvertes vers son public. Barbara chante. Sa voix murmure puis se propulse, se jette au loin comme une bouteille à la mer. Un appel. Face à Barbara oeuvre vivante, le chemin semble tracé... de noir. Mais non, Barbara dérouté, alors je l'imagine, la fantasmé, la re-trace. Barbara noire. L'évidence. Combinaison pantalon en velours de soie. Pull asymétrique en alligator. Longue tunique en cuir vernis brodé. Robe manteau de jeans lamé. Barbara rouge. Comme ses lumières de scène. Combinaison pantalon à col de satin matelassé. Immense chasuble à col châle. Robe maillot en mousseline avec sculpture géante de gazar ou enfin, robe pavot surdimensionnée en satin duchesse. Barbara à fleur de peau. Blanc pur, authentique, les racines de l'Afrique m'inspirent. Je scarifie en 3D le gazar et le crêpe sur des fourreaux et des capes Massai. Je voile le sein de chaînes géantes gainées de jersey et je tatoue à l'extrême. Barbara, allure. Barbara, encore...

Look N° 1
Robe in padded black satin. Rompers in black wool crepe

Stéphane Rolland ★





Look N° 7
Gigantic tunic with a scarf collar in red wool gazar

Stéphane Rolland ★



Look N°4
Jumpsuit and long asymmetrical tunic in red wool gazar



Look N° 5
Jumpsuit in red wool gazar, scarf collar in padded satin duchess



Look N°6
Long tunic dress in red grainy crepe

Stéphane Rolland ★



Look N° 15
Long sweater dress in ivory crepe and black sequins, embroidered with feathers



Look N° 19
Long open back dress in copper velvet. Collar in gigantic poppies in silver silicon



Look N° 20
Long strapless bustle dress in silver lame gauze and white jersey scarifications



Look N° 21
Long trapeze dress and cape in white wool gazar embroidered with gigantic scarifications
in white jersey and crystal



Look N° 32
Long poppy dress in red satin duchess and gazar

Premières créatures

Julien Fournié est heureux de retrouver enfin les podiums. Sans oublier le passé et les crises récentes, il propose aujourd'hui sa manière de voir l'avenir. Devant l'inanité des tendances de mode, la coupe, le raffinement, la beauté peuvent encore permettre de transfigurer nos vulnérabilités en armes, et de changer de perspective dans notre approche du monde. Les *Premières Créatures* du couturier français suggèrent des pistes esthétiques pour triompher de la morosité. Dans un monde où l'espoir semble se raréfier, les créatures de Julien Fournié ne cèdent en rien au pessimisme. C'est dans leur vulnérabilité qu'elles puisent la force qui fait d'elles des héroïnes. Elles redressent le dos, assument leur féminité, induisent leur autorité salvatrice. Julien Fournié puise son inspiration en pleine mer:

- La raie manta s'érige en étendard symbole de grâce. Elle apparaît dans les colliers délicats, fruit de la collaboration de Julien Fournié avec Adrian Colin, artiste du verre. La découpe à la fois futuriste et organique de l'animal nommé jadis « diable des mers » s'inscrit dans de nouvelles incrustations d'organza ou de tulle. Elle se découpe aussi dans le bas de certaine veste, elle s'insinue jusque sur la chute des reins. Partout, elle souligne les formes anatomiques et allonge les corps de ces créatures mi-femme mi-alien qui intègrent dans une épure graphique les légendes virtuelles aux apparences physiques.
- Les méduses suscitent à la fois fascination et effroi. Julien Fournié utilise leurs ombrelles et tentacules comme autant d'embellissements splendides et venimeux.



«Nous avons exploré, depuis deux ans de nouveaux moyens d'expression via des films originaux, mais rien ne remplace le défilé en présentiel devant un public choisi... pour vivre ensemble les mêmes émotions. Retrouver nos mannequins sur le podium, c'est essentiel, surtout pour la haute couture. La forme ici ne va pas sans le fond: celui d'une histoire personnelle racontée à qui sait lire les apparences, celui d'une épure résolue visant à mettre en lumière les aspérités qui font une personne»

Julien Fournié

- Tentacules de céphalopodes et rostres de mammifères marins soulignent avec sensualité les moyens de perception de l'écosystème et les échanges avec ses habitants, qu'ils soient ou non de la même espèce, dans le milieu sans frontière des océans. Dans sa palette de couleurs, Julien Fournié fait d'abord chanter les noirs et le bleu nuit. Il choisit aussi de tisser entre eux les fils colorés métallisés, moule les corps dans un jersey de soie reliefé, évoque la peau des créatures océaniques qu'il chérit ici dans le motif formant la maille d'un fin jersey, là en soulignant d'écailles transparentes un fourreau en tulle « nude, » ailleurs encore en employant un organza calandré pour exalter l'iridescence de la lumière reflétée dans l'espace pélagique. «Nous avons exploré, depuis deux ans de nouveaux moyens d'expression via des films originaux», déclare Julien Fournié. «Mais rien ne remplace le défilé en présentiel devant un public choisi... pour vivre ensemble les mêmes émotions. Retrouver nos mannequins sur le podium, c'est essentiel, surtout pour la haute couture. La forme ici ne va pas sans le fond: celui d'une histoire personnelle racontée à qui sait lire les apparences, celui d'une épure résolue visant à mettre en lumière les aspérités qui font une personne».















Cool couture

Alexandre Vauthier ★















Esprit couture

RVDK Ronald van der Kemp ★

















Pétillant couture

Realism, a distinctive trait within Giorgio Armani's style, always filtered through his personal vision and interpreted through refined art, is a constant presence in a collection that arises from the need to give new space to sparkle and frivolity, offering an escape into dreams and creativity. The way it was in the 1920s. Here distilled by an ineffable capacity for synthesis, the aesthetics of that decade reverberate in the figure of a strong-willed, independent and brilliant woman: pétillant, just like Tamara de Lempicka. Echoes of her rebellious elegance are felt in the succession of silhouettes first minimal and linear, then voluminous and evanescent, and in the individual way they are worn. Sophisticated, elongated jackets are adorned with embroidery; trousers embrace curvilinear shapes to then tighten at the ankle; long strapless dresses are gleaming and almost weightless. References to the Eastern world abound on surfaces and in details, while the optical motifs on day suits are broken up by splashes of bright colour that ignite the palette of whites, blacks and blues with hints of intense blues and pinks. The light refracted by the embroidery takes over in a persistent magical movement that sends a message of pure feminine energy.

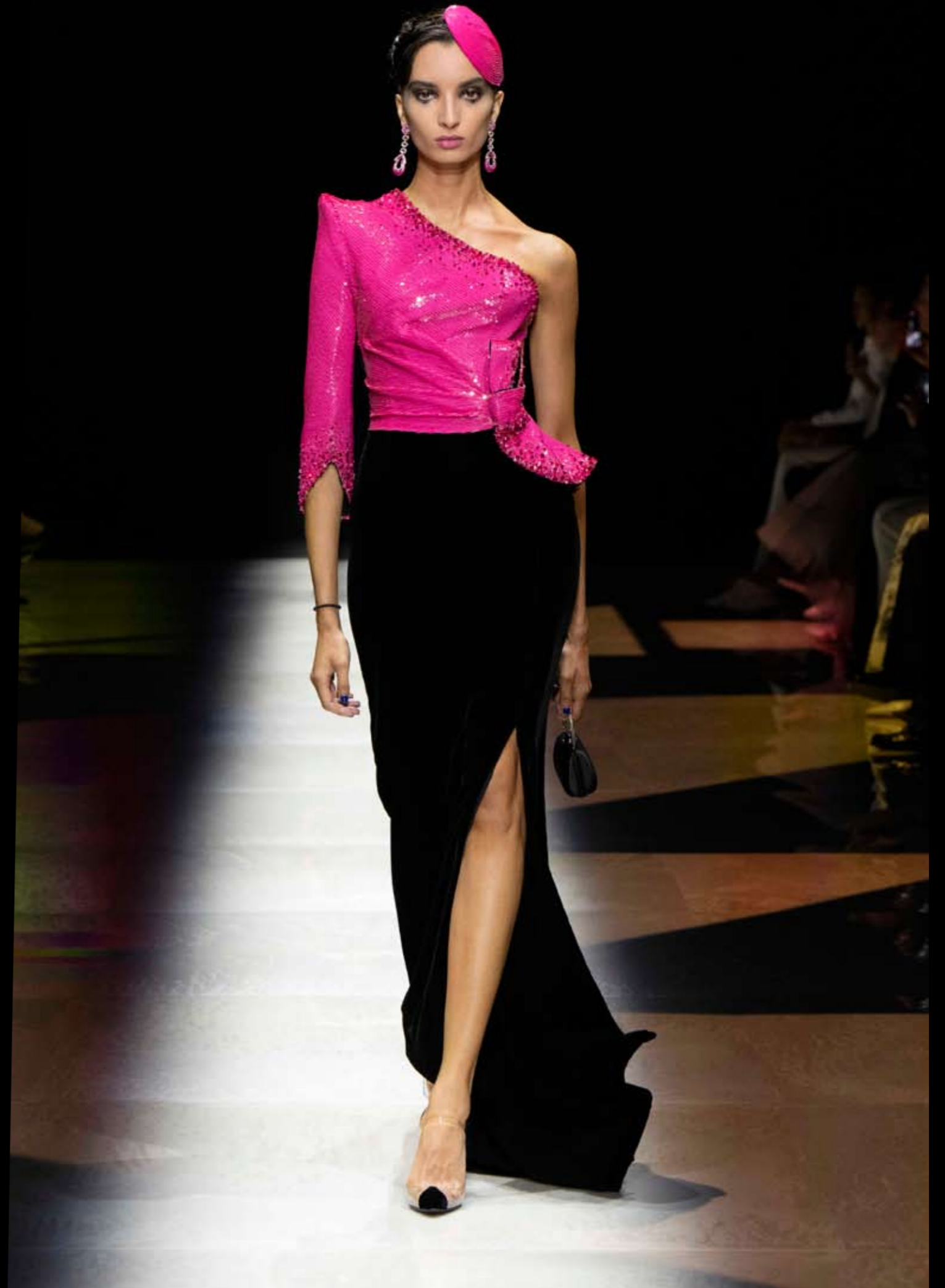




















Les Saltimbanques

D'hier, d'aujourd'hui et de demain. Pour eux, "le droit à la différence" est une vocation, un devoir, un sacerdoce et non un dû. D'emblée, on pense au film *Les Enfants du paradis*, le chef d'oeuvre de Marcel Carné, d'après un scénario de Jacques Prévert, tourné pendant l'Occupation, où la première scène montre une foule en liesse, c'est le défilé du Carnaval, Boulevard du Crime, aujourd'hui Boulevard du Temple, à Paris, aux photos de Brassai Paris la nuit et aux bandes d'Apaches, les mauvais garçons de l'époque, à Sarah Bernhardt, mais aussi, à Marlène Dietrich à la scène comme à la ville, aux Troubadours, à la Fête Foraine, aux Spectacles de rue, à l'Opérette, à la Magie, à la Poésie, à un Pierrot-Arlequin, à un Phénix qui n'en finit plus de renaître de ses cendres. *A quelle paroisse se vouer, en cette période troublée?* Je serais tenté de répondre: *"A la paroisse des Saltimbanques, bien entendu!"*. Lorsque l'on sait que l'illustre Molière aurait pu être jeté en fausse commune, de nuit et sans messe, comme tous les comédiens et autres artistes de l'époque. On s'interroge. Acclamés de leur vivant, ils étaient, à leur mort, rejetés par la société et excommuniés par l'Eglise. Aujourd'hui, la fin tragique est remplacée par des hommages honorifiques. Ce n'est qu'un juste retour des choses. Le noir rutilant et romanesque s'impose. Les rouges coquelicot, opéra et écarlate resplendent. Comment ne pas citer le célèbre roman de Stendhal, *Le Rouge et le Noir*? Les broderies sont omniprésentes, en guipures appliquées, en dentelle noire découpée, recomposée et appliquée sur fond rouge ou bien en archives de la Maison Worth. Une fois encore, on retrouve la nature. Elle s'épanouit généreusement sur un manteau "Arbre de Vie", refuge d'oiseaux exotiques et autres insectes miroitants. Le velours froissé, panné et bouillonné réchauffe l'hiver de nos âmes. La ligne "Atelier Sorbier" joue la carte du classique millésimé. La veste-tailleur, qui fut le fondement de la griffe, de 1991 à 2000, est un retour aux sources réactualisé qui habillera aussi bien les nouvelles générations que les aficionados de l'intemporel. Cette collection est un pied de nez ludique et humaniste à la tendance actuelle. Une respiration qui nous mène encore un peu plus loin pour être toujours plus proche de qui nous sommes. Fermons les yeux et imaginons, cinq minutes, que tous les Saltimbanques du monde se prennent par la main. Frank Sorbier













New couture

On July 6th, 2022, Balenciaga presents its 51st couture collection, Demna's 2nd for the House. It draws on and further develops the Balenciaga legacy using advanced technology and traditional techniques. Collaborations with artisans and industrial design visionaries lend another layer of technical craftsmanship and technological innovation. Japanese limestone-based neoprene is introduced to the couture vocabulary as a modern version of Gazar, the fabric invented for Cristóbal Balenciaga. Looks are completed with 3D-printed padding and wetsuit-inspired zip closures. Accessorizing the looks are face shields in coated polyurethane engineered by Mercedes-AMG F1 Applied Science, a division of Mercedes-Benz Grand Prix Ltd. dedicated to leveraging aerospace and motorsport tech. Their aerodynamism, anti-fog capability, and breathability was developed over months of testing. The show's music is played on individual speakers held by runway models as they walk, part of a collaboration with Bang & Olufsen. The Speaker Bag is a functional purse as well as a portable state-of-the-art sound system that is milled from a block of solid aluminum before being pearl-blasted, anodized, and handpolished over a several-day

Look 2 - Ewan Murray
Scuba bodysuit with gloves in black japanese neoprene face shield and speaker bag space 2.0 shoes in glossy rubber latex socks



*«On July 6th, 2022,
Balenciaga presents its 51st couture collection,
Demna's 2nd for the house.
It draws on and further develops the Balenciaga
legacy using advanced technology
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Collaborations with artisans and industrial design
visionaries lend another layer of technical craftsmanship
and technological innovation»*

period. Paillettes create illusory effects with unconventional textures, alluding to raw edges with meticulously finished embroidery. A trompe l'oeil tweed is achieved by interspersing organza or jersey ribbons with beads and sequins. A crystalbeaded fishnet gown, sequined dresses, and jet-beaded jeans take up to thousands of hours to hand-sew. T-shirts are bonded with aluminum, creating an entirely new fabric that holds its shape when manipulated. Japanese denim is indigo selvedge washed, satinlined, and finished with silver-plated buttons. Corsetry is incorporated into men's tops, creating extreme silhouettes alongside Basque waist wool coats. Over a quarter of the collection is made with upcycled items. Vintage bombers, parkas, car coats, and jeans are deconstructed and reassembled, transforming two garments into a newly structured one. Methodically sourced belts and wallets become intricate patchworks. Antique wrist watches are recontextualized as jewelry. Feathers are simulated via multiple embroidery techniques, using boned organza or cut silk. Faux fur is achieved with high-definition photography mapping and weeks of programming. In the case of a leopard coat, 150 kilometers of thread is hand tufted. Draped dresses with trains, capes, scarf tops, bows, and gathered skirts reinterpret archival pieces with exclusive colors, specially developed fabric treatments, shiny coatings, extreme silhouettes, and hand-manipulated paillettes. A veiled wedding gown made with 250 meters of varying tulle references an archival motif. Its 7,500-hour embroidery process uses 25 types of paillettes and beads, including 70,000 crystals, 80,000 silver leaves, and 200,000 sequins.



Look 9 - Kerolyn Soares
Silver crystal-net embroidered dress over gloved bodysuit with space pumps in black jersey face shield
and speaker bag



Look 16 - Stephanie Gudra
Blue silk faux feather knitted maxi dress face shield space pumps in velvet-flocked rubber upcycled watch earrings collectibles



Look 28 - Annabelle Pouilly
High collar jacket tank top and godet skirt in blue denim opera gloves in black viscose face shield
space pumps in glossy rubber



Look 37 - Tom Goddard.
Evening tracksuit hoodie and pants in black jersey face shield space 2.0 shoes in glossy rubber



Look 41 - Aki Nummela
Waisted turtleneck in black velvet jersey and waisted tailored trousers in black wool corset in black cotton space pumps in glossy rubber upcycled watch ring collectible

42

Look 42 - Julia Nobis
Slim maxi dress with train and top in red satin fitted gloves in white jersey space pumps
in glossy rubber upcycled watch minimal choker collectible





Look 43 - Khadim Sock
Waisted long sleeve shirt in black satin and waisted tailored trousers in black wool corset in black
viscose space 2.0 shoes in glossy rubber upcycled watch ring collectible and rock earrings



Look 46 - Christine Quinn
Silver embroidered mini dress with train opera gloves in black viscose space pumps in glossy rubber



Look 48 - Renata Litvinova
Black faux feather embroidered dress in silk organza body top with gloves in black viscose space
pumps in glossy rubber



Look 51 - Eliza Douglas
Waisted double-breasted maxi coat and waisted tailored trousers in black satin corset tank top in black jersey fitted gloves in white jersey space pumps in glossy rubber invisible rectangle optical glasses



Look 53 - Dua Lipa
One shoulder draped mini dress in yellow silk taffeta opera gloves in black viscose space pumps
in glossy rubber



Look 54 - Bella Hadid
Bustier bell dress in green technical silk twill opera gloves in black viscose space pumps
in velvet-flocked rubber



Look 55 - Kim Kardashian
Bodysuit dress with gloves and space pumps in black glossy coated jersey



Look 57 - Naomi Campbell.
Incognito ball gown in black shiny silk taffeta and body top with gloves in black velvet space pumps
in glossy rubber



Look 58 - Inti Wang
Draped ball gown in pink silk taffeta opera gloves in black viscose space pumps in velvet-flocked rubber



Look 59 - Ajok Madel
Embroidered wedding gown and veil in chalk silk tulle space pumps in velvet-flocked rubber

Beginning of twilight

The tall reeds softly rustle back and forth in the sultry breeze as the deep vermilion sun makes a hazy descent, bidding a long farewell to a lingering day. The last rays of warm light topple through the horizon, creating a soft pearlescent sheen across the savannah. It is *The beginning of twilight*, the last instance of suspended calm before the stars begin to flicker awake. She too finally rises, bringing with her a midnight mystique and compelling change of tides. Like the vibrant movement of dusk, the Elie Saab haute couture fall/winter 2022-23 stirs an enchanted moment of possibility where fantasies and mystery can manifest. For the spirited woman and the young modern man, a first for the maison, each imperial piece is a distinct impression of a disappearing sun. Ethereal hues, opulent textures and curvaceous lines embody the subtle in between day and night where, if only for a brief instant, the real and imaginary are one. Sumptuous fabrics marvelously overlap with intricately embellished embroideries into fantastical dreamscapes that embrace the body in figure defining forms. Crepuscular rays paint the clouds in sweeping gradations of vibrant red, pink, blue and grey intensities. Shimmering beads swirl together through nude tulle, as large silver sequins glow like moonbeams illuminating fields of gazar. A spectrum of feathers dance with tapestries of black velvet, and streaks into bodices that alternate between opacity and transparency. Lace tresses rushes across overstated collars and exaggerated necklines, while beaded fringe swishes and sways down sleeves, captivating the gaze with glistening movement. Each awe-inspiring silhouette personifies the power and grace of the everchanging setting sun. A mosaic of braided silk threads and mirrored gem embroidery come together in voluminous jackets that soar high above shoulder like a billowing crown. Grand, floor-sweeping satin capes with majestic shoulder lines exhibit a masculine dominance in layers



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of wispy multicolor plumage. Gemstones and beads cling to the skin like elusive stardust and are given definition and shape from contouring chiffon cutouts. Large braids of gold beads snake around colored stones, morphing into neck ornaments collars and sculptured waistlines of simple off-white mermaid gowns. The indefinable bride shines forth, herself a vision glimmering in a tantalizing pastel spectrum. Cloaked in a fluttering veil of crystals, she ushers in a mesmerizing night full of wild intrigue. Enveloped in mystery, Elie Saab haute couture fall/winter 2022-23 is captivating, exhibiting a brilliant allure that captures the eye in an moment where everything is familiar, yet nothing is quite as it seems. As light gently flows into dark, there is breath for the enchanted.























Fashion show in 3 Acts

Power Dressing: A Fashion Show in Three Acts

- 1. *Before.* Radically tailored looks strut the grid off the catwalk, like peacocks. Masculine coats, jackets and shirts are narrow at the hips and cut away from the top. Hovering around the body, they frame and protect the shoulders and face, like delicate portrait busts. Graphic, compact fabrics underline their sculptural rigour. The surreal silhouette seems literally inflated, as if ready to explode. A harsh feeling of tension pervades the moment.

- 2. *The Power of Transformation.* Without the construction that creates an illusion of power, a new perspective arises.

- 3. *After.* Radical tailoring at second glance. A release of tension generates comfort. Hard becomes soft. Shape becomes drape. Radical is wearable.





BEFORE

Radically tailored looks strut the grid off the catwalk, like peacocks. Masculine coats, jackets and shirts are narrow at the hips and cut away from the top. Hovering around the body, they frame and protect the shoulders and face, like delicate portrait busts. Graphic, compact fabrics underline their sculptural rigour. The surreal silhouette seems literally inflated, as if ready to explode. A harsh feeling of tension pervades the moment»



AFTER

Radical tailoring at second glance. A release of tension generates comfort. Hard becomes soft. Shape becomes drape. Radical is wearable.















Les Arts Divinatoires

Des fulgurances, des alignements d'astres, des signes, un serpent vertueux. La couture est complice du cosmos et de ses bonnes étoiles. Il suffit parfois d'une robe pour attirer l'amour, la chance et la gloire. Tous les contes le disent. La réalité, chez Zuhair Murad, l'a toujours prouvé. Pour sa collection automne-hiver 2023, le créateur a invité tous les arts divinatoires, des tarots à l'astrologie, des horoscopes à la chiromancie, à conjurer par la beauté de leurs symboles les inquiétudes d'une époque incertaine. La collection se décline en dix volets, dix récits somptueux qui font apparaître, dans un murmure de plumes, de textures précieuses et de broderies cosmiques, de célestes créatures qui nous apportent de bonnes nouvelles de nous-mêmes. Des jupes portefeuille haut fendues rejointes par des cuissardes, des caracos, des bodies audacieux, des robes court à traine amovible, des robes longues fourreau à épaules marquées, des robes de bal ou des combinaisons drapées, ventre nu, accompagnées de capes, sont les précieux supports d'éblouissants motifs appliqués ou de broderies tatouage sur tulle transparent, signature de la maison. Inspiré par l'art spiritiste de Daria Hlazarova, Zuhair Murad dédie une ligne où se déploient des symboles mystérieux et complexes. Ici se reproduit à l'infini un tumulte d'étoiles ; là, des dizaines d'yeux, miroirs de l'âme, attirent bienveillance et clarté. Le thème de l'oeil a toute sa place dans une ligne à part, ruisselant de lumière lunaire en broderie d'argent, parfois servant d'attache à un drapé délicat. La chiromancie est célébrée en frou-frous et inspirations tziganes. Les signes du Zodiaque projettent sur des robes longues tout un thème astral. Clin d'oeil du couturier, le Cancer, son signe astrologique, placé sur le devant d'une robe, se fait caméo. La présence du serpent, symbole de santé et de vigueur, n'est pas surprenante dans cet ensemble de figures protectrices et d'auspices heureux. Les cartes du tarot prêtent leurs riches enluminures à une géométrie qui laisse toute la place à leur énigme. Enfin, roi incontesté de toutes les figures cosmiques et astrales, le soleil irradie des robes spectaculaires sur lesquelles s'animent ses rayons d'or brodé.























Rousteing couture.

Olivier Rousteing takes on Jean Paul Gaultier's couture for the autumn/winter 2022-2023 collection. Balmain's creative director designs a collection of 45 powerful silhouettes while celebrating the codes of the couture house. A new chapter in the collaborative spirit started by Gaultier.

- *A mix of cult silhouettes*

Madonna, pop culture, television, corsets, bustiers, lingerie and tailoring: the pillars of Gaultier's universe are extended, remastered, and integrated with Olivier Rousteing's own signatures, including denim, sensual tailoring, streetwear and gender-fluid designs. Gaultier's cult deconstructed, and reconstructed



«For decades, both Jean-Paul Gaultier and his eponymous house have been major forces of modern fashion. To have Jean-Paul Gaultier propose a collaboration was a great honor for me. While working on these designs, I wanted to pay tribute to Gaultier and his amazing legacy —while mixing in my own references, obsessions and emotions».

★ *Olivier Rousteing*

suits are reinvented here as hoodies, bondage, jeans, or theatrical dresses. A game of cuts that makes them unique. Olivier Rousteing's beloved streetwear segues smoothly into couture. Styled with caps, maximum fleece, and oversized pants, it infuses this collection. Denim, another shared passion of both designers, is expressed silhouette after silhouette, with over-stitched boyfriend jeans, kilts, blends of cotton and feathers and armor-like mini dresses. The marinière, Olivier Rousteing and Jean Paul Gaultier's common obsession, exaggerated in bandages, or literal in silk gauze. The heart, a recurring shape and symbolic figure in the collection, explodes in XL couture pins, melts into quilted shoulders and unfolds into a multiplied crinoline. Brides are revealed, confident, already prepared for divorce. In white t-shirts















«Gaultier has always been about pushing every one of us
—as he constantly managed to get under the skin
of all of those who might be resistant to change.
His iconic design for the bottle of Le Male,
for example,
was a very clever way
of moving the conversation forward.
When I was just a teen,
that design really had an impact on me,
helping me understand a bit about my own makeup.
I want to build upon Gaultier's foundation
and continue to push fashion and attitudes forward».

★ Olivier Rousteing

worn close to the skin, the sacred traditions are pushed around.

- Inspirations "sans contrefaçon"

In the beginning, a childhood memory. That of a perfume-symbol. The Male in his father's bathroom. A bottle with the body of a naked man, a metallic can, a frosted glass marinière transformed into a silhouette with a silver metallic skirt. A bottle of Le Male as a heel on a platform boot.

- Signature jewelry and accessories

Inspired by perfume cans and the symbols of the punk movement cherished by the house, the jewelry and accessories give an added jolt to this couture collection. Metal chokers are pulled tight. Earrings are pinned to the lobe. The fingers of leather gloves evoke thimbles, a nod to Jean-Paul's portrait of 1989 taken by Jean Baptiste Mondino.



*«The world is rapidly evolving outside
of our design studios,
and I am constantly inspired
by the powerful spirit and beautiful diversity
seen on the streets today.
That's why I always stress the need for honesty,
direct communication,
true inclusion and democratization
in the fashion world»*

★ Olivier Rousteing

Powerful casting

As an introduction to this couture runway :14 male figures. Referring to Gaultier's Fall-Winter 1994-1995 show, their uniforms, as if designed for new territories, inaugurate a collection that pays tribute to the different eras of Jean Paul. Celebrating the richness of all cultures, including the many that couture has long ignored, Olivier Rousteing highlights his own recently discovered Ethiopian and Somali origins, as he demonstrates the impressive power and beauty of true inclusivity. «The world is rapidly evolving outside of our design studios,

and I am constantly inspired by the powerful spirit and beautiful diversity seen on the streets today. That's why I always stress the need for honesty, direct communication, true inclusion and democratization in the fashion world».

Olivier Rousteing
An exclusively male tableau, followed by a fierce group of 45 women. All-powerful. A diverse mix of auras, bodies, complexions and cultures. Transgressive and radical poetry. Busts of pregnant women serve as a metaphor of a new world, 100% Gaultier.

Cinema Inferno

Make-believe is driven by instinct. Born out of the subconscious, it is an imaginary expression of our innermost thrills and tribulations. For the 2022 Artisanal Collection, Maison Margiela stages *Cinema Inferno* at the Palais de Chaillot, an assemblage performance piece conceived in symbiosis with the haute couture collection. Identifying a post-digital desire for physicality, creative director John Galliano crafts a multi-disciplinary format: a theatre played out in front of live spectators, captured by cameras that integrate with the performance in a film simultaneously broadcast to a digital audience. The narrative was created by John Galliano and brought to life in collaboration with the British theatre company *Imitating the Dog*. A southern gothic tale unfolds in the dark, poetic heart of America as a sandstorm engulfs our story's ill-fated lovers, Count and Hen. On the run and wounded from a gunfight, they drive through the Arizona desert in a filmic haze as their pasts flash before their eyes: the wedding of their abusive single parents that made them involuntary step-siblings, the elation of Hen's pregnancy, and the subsequent parricide that turned them into outlaws at large. Delirious from their getaway, they pull up to an isolated hotel only to discover that it is, in fact, a cinema. Here, as they draw their last breaths, Count and Hen fall into a cinematic loop spun from the joys and traumas of their subconscious, their memories echoed in the iconic scenes of classic American films. Chased by apparitions of the law, they end up where they set out, escaping through the sandstorm forever after. Told through the grammar of haute couture, *Cinema Inferno* explores representations of the patriarchal abuse of power – parental, legal, educational,

Look 18 — Hen's Mother 2
Coral triple-silk organza plumed gown worn over black latex knickers.
Red latex swim cap, red tulle gloves, Recicla collage monster pumps,
and a crafted Snatched bag crafted in Nanjing Yunjin Imperial Brocade



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religious, medical – in fabric and cutting techniques developed in the Artisanal atelier. Power-cut staples from the men's wardrobe evoke the memory of Geneva Bands, classic haute couture silhouettes are imbued with the language of surgical scrubs, and sorbet-coloured prom expressions appear slashed and spliced. Sandstorming, a new Maison Margiela motif that intricately creates the impression of a sandstorm in a garment or accessory, features in fully engineered fabric weaves, in needle-punching, flocking, or beading. Recicla pieces employ antique 19th century bedlinens and collage original 20th designer pumps into new manifestations. Sandstormed garments are partly crafted from jacquards created through a painstaking process in which sand is sprayed out over a fabric and transformed into a print, which is, in turn, engineered as a jacquard. Spectral Cowboy characters appear in the authentic materials of the Western wardrobe: Loden wool, flannel, herringbone, coated felted wool, velvet, coated velvet, and denim. Plaids feature in collaboration with Pendleton and are further interpreted in tulle. Prom dresses are constructed in tulle and double-duchess silk satin, while Teen Band Member characters feature in bark cloth and brocade. Silhouettes imbued with the lines of scrubs draw on the clinical sensibilities of neoprene, piqué, brushed bouclé, nylon, foam and crin.



Look 32 — Girl 4
Dress spliced from three tulle dresses in strawberry pink, raspberry pink and sage green, worn over a lilac latex bra and knickers. Lilac latex swim cap, black transparent knitted silk socks, and Recicla collage monster pumps.



Look 1 — Spectral Cowgirl 1
Anthracite sandstorm-jacquard lamé and silk dress. Black sand-flocked felt cowboy hat with faux fur ears and pompoms, black sand-flocked goggles, and Recicla collage monster pumps



Look 5 — Spectral Cowboy 5
Black sand-flocked flannel jacket power-cut in the memory of a Geneva Band, worn with a black sand-flocked wool mohair and faux leather skirt.
Black sand-flocked felt cowboy hat, black sand-flocked goggles, transparent sand-flocked silk socks, black sand-flocked leather gloves, and black sand-flocked pointed Tabi derbies



Look 6 — Hen 1
Lilac check tweed and satin anonymity of the lining coat covered in pistachio green sand-flocked tulle embroidered with beads, worn over a pistachio green tulle dress, a crystal bra and knickers, and a melon latex bra and knickers.
Melon latex swim cap, ruby crystal Tabi pumps, and a red crystal mini 5AC bag. Crystal choker.

Look 9 — Hen 2
White plumed tulle coat with velvet, organza and guipure flower appliqué worn over a white cotton romper and a white latex bra and knicker. White bunny-ear bonnet, ruby crystal Tabi pumps, and a ruby crystal mini 5AC bag.





Look 13 — Count 3
Transparent glass organza tailcoat lined with bias-cut dégradé strips of dip-dyed and bleached brushed wool Pendleton plaid, worn over a printed organza elbow-knit trouser.
Foam spontaneous cowboy hat and tan crystal Tabi cowboy boots.



Look 17 — Hen 5
Black jumbo fishnet guipure bustier dress with embroidery composed of bin bag, toile à beurre and silk gauze. Black bin bag bunny ear bonnet, ruby crystal Tabi pumps, and a ruby crystal mini 5AC bag.



Look 19 — Count's Father / Spectral Cowboy 7
Black and brown herringbone wool anonymity of the lining coat worn over dirty blue denim hot pants
and black rubber briefs. Black felt high-crown hat,
black transparent knitted silk socks, black leather pointed Tabi derbies.



Look 29 — Girl 1 / Prom Queen
Lavender double-duchess silk satin coat lined with yellow double-organza lemon fabric plumage worn
with a yellow double-organza lemon fabric plumage bustier dress.
Peach latex swim cap, black transparent knitted silk socks, and Recicla collage monster pumps.



Look 35 — Teen Band Member 2
Floral lamé brocade coat lined in leopard jacquard and overlaid with black tulle with bat cord embroidery and floating placage pockets and buttons, worn over dip-dyed dégradé madras check boxer shorts and black latex briefs. Black sunglasses created in collaboration with Gentle Monster are worn over a black latex swim cap and a black rubber sun hat, black fishnet stockings, and tan suede Tabi cowboy boots.



Look 40 — Nurse 1
Medical green brushed bouclé coat lined in crin and foam worn over a green latex bra and knickers.
Green latex swim cap, red leather gloves, and clear crystal Tabi pumps.



Look 43 — Nurse A (7)

White cotton piqué trapeze coat lined in crin and foam and overlaid with red tulle with a coral aorta embroidered tulle and silk satin back bow embellished with objet trouvé, worn over a white latex bra and knickers. White latex swim cap, red leather gloves, and clear crystal Tabi pumps.



Look 44 — Nurse 4
Clinical green nylon padded coat worn over a green latex bra and knickers.
Green latex swim cap, green leather gloves, and clear crystal Tabi pumps



Look 52 — Child 2
Poverino jacket spliced from a red check blazer and its red lining and a blue horror-printed cotton lawn shirt cut in the memory of scrubs, worn over matching essorage shorts and black latex briefs.
Horror-printed cotton and cardboard pointed hat, black transparent knitted silk socks, and black leather pointed Tabi derbies. Screaching cat crystal brooch.



Look 53 — Child 3

Poverino jacket spliced from a grey upcycled wool blazer and a pale lemon shadow-cat print cotton lawn shirt cut in the memory of scrubs, worn with matching essorage shorts and black latex briefs. Orange taroni satin and antique green velvet pumpkin hat, black transparent knitted silk socks, and black leather pointed Tabi derbies. Pierrot crystal brooch.



Look 55 — Child 5 (Pierrot)
White Recicla 19th-century bedlinen combinaison with a silk organza collar and black tulle and organza pompoms. Black latex swim cap, black transparent knitted silk socks, and black leather pointed Tabi derbies.

Trans/Mission Love

The thought that inspires the collection crosses and rests on the perennial movement that generates and regenerates life. By shifting the point of view on balance, Aelis finds the key to interpret the collection faithful to the principles of respect and protection of the environment and of the creative and harmonious gesture of art couture. The mineral world provides, this season, the inspiration that crosses and dialogues with the fragile and transient beauty of the plant and animal world. The presence of stones such as quartz, rock crystals, lava stone, has a very strong evocative meaning that inspires the collection. Rock crystal appears as one of the magical minerals par excellence with hypnotic and divinatory virtues capable, in some forms of inducing trance in those who stare at it, but also and above all of positively influencing living forms. Quartz is the stone of love. Delicate beauty is the feeling that pervades the creative research of the collection, nothing is more sustainable than the graceful gesture that accompanies our gaze in front of the fragile beauty that produces wonders. The choice to parade in an intimate place, in an "hotel particulier" where art, architecture and nature come together and form a precious casket, is the consequence of the need to maintain an inner relationship that is transmitted without imposing one's presence. Sofia immerses herself in her own experience as a child and draws inspiration from the mini dolls found intact inside the travel beauty case that accompanied her in her childhood. The forgotten mini-friends keep the game and the creative germ intact through the way they are dressed. Sofia starts from this to create the collection that mixes future and present by dialoguing with history. The Alpha



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generation and Cyberpunks meet les années folles generating the Game and the balance of clothes. The enigmatic atmosphere of David Lynch's *Mullholland drive* is captured in the palette and suggest the movement of the models. The 70's vintage jeans micro blouson worn "à même la peau" is chained by a collier made by les Interessants and rests on a gray silver tulle skirt. A men's jacket in organic merino wool is placed on a dress in embroidered cotton lace and lace "à l'aguille" and with the 60's vintage veil worn like a necklace, they become the symbol of marriage of the "self" that does not include the notion of gender, freeing himself from all constraints and regaining balance. This winter Aelis introduces structured pieces like bomber fly jackets in silk or velvet, padded with light wool made from recycled cashmere. A seawater-colored dress is supported by orange mousseline whose color effect is obtained from the interplay of orange and pink super fin silk yarns. The stones of rock crystal, quartz and lava are the precious material of the colliers-sculptures by S. WeissenBurger intertwined in a hand-woven network of gold and silver threads, illuminate and blend the organic silk organza and mousselines. Special guest of the show is the beautiful Sophie de Langlade, Karl Lagerfeld's muse who expresses the beauty generated by the passage of time and the sound created by dj MRSmiFF captures the lightness of a child's laugh and bring the barefoot models into the grace of the garden.













The blue painted blue

My heart has been made heavy by all the things I've read and seen from around the world these past six months. Overcome by feelings of confusion and powerlessness, all I could do was turn away from my phone. My hands, however, continued creating; sketching pictures, shaping clay, tearing up old fabric to be woven and dyed anew. I suspect I found the process of trial and error, of attempting to create something with my own two hands, to bring some comfort—almost as if I were striving against this age and all its unceasing flood of digitization. When faced with unanswerable questions, ancient peoples turned to avatars for answers. One small ethnic group, for example, believed that birds were the personifications of the gods, watching over us from above, their cries warning of calamities to come. In a similar vein, the shamans, who served as bridges to other worlds, were conveyors of a certain something that the rest of us could never see. Wondering what mes-

Look 5

Type-1 Silk organza graphic-print shirt short. Silk organza pantaloon (indigo gradation). Painted leather boots (white). Ceramic neckpiece

Yuima Nakazato ★



*«The thought occurred to me that
I would like to create this collection in blue
—the blue of the planet Earth.
To our eyes,
the sky and the sea both appear blue,
but this is nothing more than a visual phenomenon.
Dipping a piece of cloth into the ocean
will not turn it blue.
This color is something of a mystery
—we can see it with our eyes,
and yet it doesn't really exist.»*

★ Yuima Nakazato

sages they would have for us in this day and age, I devoted myself to my work. The thought occurred to me that I would like to create this collection in blue—the blue of the planet Earth. To our eyes, the sky and the sea both appear blue, but this is nothing more than a visual phenomenon. Dipping a piece of cloth into the ocean will not turn it blue. This color is something of a mystery—we can see it with our eyes, and yet it doesn't really exist. Wearing blue garments, I thought, might almost make a person feel as if they were draped in messages from one of the avatars of old. We created this collection by using dead stock—materials without a purpose, left waiting in storage due to damage, overproduction, or a myriad of other factors. While each of them is special, attaching actual value to them is difficult. With a small shift in perspective, however, they can become something entirely new I wanted to create something beautiful from these dregs—from something that would usually be regarded as little more than industrial waste. That perspective is something I wanted to challenge through this collection. The glimpses of sky visible through the buildings outside my window in Tokyo brought to mind the rest of our shared planet. Almost in a state of prayer, I worked towards the creation of this collection. Yuima Nakazato



Look 11
Drawcord teared-silk digital dye stole (blue gradation). Drawcord teared-silk digital dye pom pom gloves (blue gradation). TYPE-1 knit organic cotton hand dye shirt (indigo). Drawcord teared-silk digital dye skirt (blue gradation). Leather knee high boots (blue)



Look 12
Drawcord teared silk top (Indigo gradation). Wool and silk organza pantaloon (ecru).
Painted leather boots (white). Ceramic neckpiece



Look 13
Drawcord teared silk cape (Indigo gradation). Leather knee high boots (Indigo gradation).
Ceramic neckpiece



Look 17
Drawcord teared-silk digital dye maxi dress (light blue).
Archive leather and woven brewed protein™ knee high boots. Ceramic neckpiece



Look 18
Drawcord padded puer jacket (light blue). Drawcord teared-silk pom pom gloves (white).
Leather knee high shoes (white)



Look 19
Drawcord padded puer jacket (purple). Japanese laquare coated Bio smocking neckpiece.
Silk organza pantaloon. Painted leather boots. Leather legcover (Indigo gradation)



Look 20
Drawcord padded puffer jacket (white). Ceramic neckpiece. Leather knee high shoes (white)



Look 24
Brewed Protein™ bio smocking dress by Aizome tie-die.
Archive leather knee high boots (black). Ceramic neckpiece



Look 25
Brewed Protein™ bio smocking dress by Aizome tie-die.
Ceramic neckpiece. Archive leather knee high boots (black)

*«The body is constantly engaged
in a process of self-renewal.
If we treat garments as the tensions of our bodies,
then wouldn't it make sense for them
to change alongside us?»*

*This question is one that has driven Yuima
throughout his career, and a hint concerning
its answer came from a surprising place: **the kimono.***

*These traditional Japanese garments
are never actually finished, so to speak
—they are constantly being repaired, darned,
and patched.
Sleeves get replaced,
the obi gets adjusted,
and hems get shortened.»*

«CREATING A BETTER FUTURE THROUGH GARMENTS»

- Dynamic design

The body is constantly engaged in a process of self-renewal. If we treat garments as the tensions of our bodies, then wouldn't it make sense for them to change alongside us? This question is one that has driven Yuima throughout his career, and a hint concerning its answer came from a surprising place: the kimono. These traditional Japanese garments are never actually finished, so to speak—they are constantly being repaired, darned, and patched. Sleeves get replaced, the obi gets adjusted, and hems get shortened. Such potential for alteration ensures that kimonos can fit people of all shapes and sizes. With transformation built into the very heart of its existence, the kimono was perfectly suited to inspire the creation of Yuima's philosophy of dynamic design, the realization of which can be seen across the entirety of this collection.

- Type-1

Developed by Yuima Nakazato, the Type-1 garment production system eschews the traditional needle-and-thread approach and instead assembles garments using special accessories, thus enabling easy attachment and detachment of materials. By modifying the design to suit the individual, it is possible to deliver a one-of-a-kind item to many wearers. Furthermore, this system allows for only the damaged part of a garment to be replaced when necessary, an approach which greatly extends the lifetime of each piece. We believe this system encourages anyone to become a garment producer while also supporting the diversity of garment cre-

ators and wearers.

- Rectangular patterns

All fabrics are produced as rectangles. Therefore, utilizing rectangular patterns when creating garments enables us to eliminate the fabric loss that usually occurs during production. In this collection, we tried to employ rectangular patterns wherever possible, an approach inspired by the fact that the kimono is made solely from rectangles. While a single rectangle is ill-suited to clothe the human body, a collection of rectangles joined together can result in a garment that can fit anyone. Throughout this collection, the application of western tailoring techniques further serves to create pieces that match the contours of the human body.

- Biosmocking

Brewed Protein™ textile, a synthetic protein material specifically designed and produced by Japanese bio-startup Spiber, can freely deform a fabric's shape by precisely controlling the supercontraction (shape transformation) characteristics of a textile through digital fabrication. Fusing this approach with traditional kimono production techniques such as the use of indigo dye, lacquer, and tie-dyeing allows us to balance shape retention with flexibility and improve material biodegradability by shifting away from petroleum-based inks, resulting in a further demonstration of Biosmocking's value as a garment production technology. While petroleum-derived materials such as polyester are able to maintain their shape via heat processing, they are difficult to dye with natural dyes. By compari-

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«For this collection, we asked various companies—~~from fabric manufacturers to apparel brands~~—to let us use their surplus fabric (known in the industry as “dead stock”). We received a variety of items, ranging from damaged fabrics that could no longer be sold, to fabrics that had been consigned to storage due to lack of intended end-use. Since these sorts of materials have low (if any) perceived value, it is highly likely that they would have been discarded eventually. With this collection, however, we wanted to explore how changing perspective could enable the creation of value from something previously deemed “worthless»

son, synthetic protein materials like Brewed Protein textiles can be dyed with natural dyes, and the shape of these materials can be controlled through Biosmocking. New techniques discovered through the creation of this collection have enabled novel expressions that combine the characteristics of both natural-derived and petroleum-derived fibers. We believe that this accomplishment represents an exciting new step forward for Brewed Protein materials.

- Respect and inheritance of craftsmanship

Through joint research with local craftsmen, we actively incorporated traditional handicrafts that supported Japanese kimono culture—such as Kiryu's split weaving, Tokushima's indigo dyeing, Kyoto's use of lacquer, and Kiryu's horizontal embroidery—into our designs. It is our hope that adopting these methods will help inspire their preservation for future generations.

- Utilization of surplus inventory

For this collection, we asked various companies—~~from fabric manufacturers to apparel brands~~—to let us use their surplus fabric (known in the industry as “dead stock”). We received a variety of items, ranging from damaged fabrics that could no longer be sold, to fabrics that had been consigned to storage due to lack of intended end-use. Since these sorts of materials have low (if any) perceived value, it is highly likely that they would have been discarded eventually.

With this collection, however, we wanted to explore how changing perspective could enable the creation of value from something previously deemed worthless.

- Mono-material garment production

By visiting garment processing facilities and recycling centers to see how garments disposed of as household waste or as surplus inventory are handled, we came to realize the importance of designing clothes with consideration for how they will be treated once they become waste or are upcycled. Wherever possible, the pieces in this collection feature mono-materials, and we have also endeavored to avoid sewing different types of materials together. This approach should result in garments which are easier to recycle and which have a lower chance of ending up at a landfill or in the incinerator.

- Hand-drawn sketches and digital printing

Once again, Yuima drew dozens of pen-and-paper design sketches this season to help visualize the abstract images in his mind. Digital textile printing technology was used to print these delicate handwritten sketches onto the fabric without losing their unique impact. Unlike regular printing, which requires the use of enormous quantities of water, digital textile printing technology is achieved using much less water, resulting in high creative expressiveness with a low environmental impact.

The power of angels

My new summer couture collection draws on images that have haunted me in a good way - for a long time: Angels. Not just any Angels. The radiant supermodel Amber Valletta in puffy white wings, walking the gritty streets of 1990s New York city - Peter Lindbergh's stark black and white photos. The New York streets look hard; Amber is good and she is beautiful. She embodies what I am calling la force des Anges - the power of Angels. Their power has helped me through the difficult times we are living through. May it help you too. As always, the dress by Julie de Libran is the heart of the collection. The dress - so essential, so womanly - is how I started in 2019. It remains at the core of my world. In some pieces here, I have added a jacket to pair with a top and skirt for a three-piece silhouette. There is a tuxedo dress with cut-off sleeves, a brassiere - and - skirt combination and a fourreau of sequins that fits like a second skin (a fourreau in French is a sheath). The rich fabrics come from the magic looms of France - some with feathers others with three-dimensional sequins, guipure lace or broderie anglaise. As always, I continue to work with left-over and recycled fabrics to avoid waste and give a second life to these extraordinary examples of the weaver's art. This is central to my idea of enlisting French savoir-faire in the interest of responsible couture. I have always refreshed my own ideas and the fabrics I re-use by drawing on the skills of France's incomparable artisans. Here, dresses in upcycled fabric have been given new sparkle with a frosting of Swarovski crystals. For lingerie, I have drawn on the sexy know-how of eres, a familiar partner of mine. Everything comes together in my own atelier, where my pieces are draped, molded and hand-sewn by me and my team. Helped along, of course, by a few Angels. May their force be with you. Julie de Libran













Typical appearances

Miyené means both appearance and “to be seen” in the Ewondo language of Cameroon. A word that sums up fashion but also reflects the importance of appearance in the perception of one’s personality by others. In this collection I explore various “typical” appearances and I was inspired by the role of hairstyles in traditional African societies, means of expressing prestige, today largely devalued and negatively perceived. This collection includes a collaboration with the Cameroonian artist Boris Nzebo, whose work follows the same lines.

Imane Ayissi

















*«I aim to reproduce the questioning
that is mine in front of a society in search
of reference points and in full mutation.
I wonder:
how can we understand that our environment
is not as well cared for as our heads?»*

★ Boris Nzebo

*«The hairstyle then becomes a pretext to question
our identity, our social inequalities through graffiti
close to advertising codes»¹*

Boris Nzebo was born in Port-Gentil, Gabon, and lives and works in Douala, Cameroon. Boris Nzebo's adventure began in a hairdressing salon in Douala, a colourful city full of life, as the economic capital of Cameroon. Boris Nzebo works as a sign painter, before devoting himself to plastic arts. Self-taught, Boris Nzebo explores traditional African hairstyles in the urban space, in the throes of daily life, in the night. The hairstyle then becomes a pretext to question our identity, our social inequalities through graffiti close to advertising codes. *I aim to reproduce the questioning that is mine in front of a society in search of reference points and in full mutation. I wonder: how can we understand that our environment is not as well cared for as our heads?...* Boris Nzebo. Every day, he observes faces that are bruised, crushed, tired or suffocated by the old city. A megalopolis marked by numerous degraded architectures and the

weight of a coherent urbanization stopped a long time ago... and with its contours which surround the drawing, these lines, these curves, these lines which intermingle, cross, uncross taking an unknown direction, it is at the same time personal and universal, readable for the greatest number. Her large formats elaborate the immensity of the city and the grandeur of the World... His work is regularly exhibited in Africa, England, France, Switzerland, Haiti, USA, Brazil and at international events such as the 1:54 contemporary art fairs in London and New York, Art Paris Art Fair, AKA and ART X Lagos. He is part of many collections such as the Fond National d'Art Contemporain de France (FNAC), Saatchi Gallery, Manchester Art Gallery, (MACAAL) Musée d'Art Contemporain Africain AL Maaden, Morocco.

Past, present and future

"This season, I wanted to step away from Rome, or at least I wanted to place Rome in a global context", says Kim Jones, Artistic director of couture and womenswear. "In this collection, we are looking at fragments of different cities, namely Kyoto, Paris and Rome. The fragmentary nature of things is echoed throughout the collection, like snatches of memory or the impression of things past, present and future". This season, Jones and the craftspeople of the Fendi ateliers approach the couture collection as a palimpsest, where iterations, transparencies and fragments of the past go to make up the present and move subtly into the future. Couture traditions are made both human and approachable, light with a sense of luminosity, lucidity and ease for the wearer. Gone are the grand edifices, instead replaced by a softer, more yielding feeling of simplicity and agency for the woman in the clothing. Kyoto, the cultural capital of Japan, is the starting point. Here, fragments of kimono fabric from the eighteenth century were found, becoming a foundation for the future as both recreations and reinterpretations in the collection. Kata Yuzen, a painstaking hand printing and painting technique unchanged for many hundreds of years, is once again utilised for these fabrications. Made in Kyoto's traditional silk panels, here they are sliced and asymmetrically reformed in floor-length dress silhouettes. The cascading Acer palmatum leaves from the fabric design – named Ode to Autumn in the 1700s – find various forms throughout, particularly in the proliferation of delicate embroideries that reach a crescendo in the final tullé gowns of the collection. Parallels are drawn between East and West, masculine and feminine, the natural and the manmade, tradition and the modern, right through autumn-



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★ Kim Jones

winter. The Kata Yuzen dresses are echoed and find their continental counterpart in the sinuous, glittering crystal cages that more reflect the architectonic spirit of Paris in their construction and fabrication, yet still ultimately frame and yield to the body. A sense of French *Japonisme* and art deco ornament in the flou, is joined by a more Italian take on the tailleur in the Vicuna, leather and fur work. Nods to masculine codes of tailoring are found in Vicuna fabric suiting and cognac calf leather pieces, with their structures, emphasised internally and at times externally. There are also personal pleasures, just for the wearer in the construction of many of the items – internally, traditional Japanese fabrics are used as linings and quiltings in suiting as well as in underpinnings in dresses. The supreme skills of the Fendi fur atelier are on display in the intarsia construction of the shaved mink suiting. Here, an abstract reinterpretation of another traditional Japanese fabric fragment from the eighteenth century is realised – named Rope Mountain, it both grounds and monumentalises the collection.





















Inspiration Andalucía

The Cordoba designer makes her debut in the official calendar of Paris haute couture Week with a collection inspired on her land and her culture *Andalucía*, a proposal faithful to her flamenco and avant-garde style. Juana Martín makes history in Spanish fashion. *Andalucía* is a tribute to its land and its culture. With the aim of bringing all the essence of Andalucía to Paris, the designer has once again invited her friend and well-known actress Rossy de Palma and the artists Israel Fernandez and Diego del Morao to musicalize the fashion show. Fernández has been described by the press as “the most important singer of his generation” and del Morao has accompanied great figures of cante throughout his career on the guitar. Both have been nominated for a Grammy Award in 2022 in the category of Best Flamenco Album for their latest work *Amor*. The collection, in which the black and white, that are a designer’s sign, predominate along with orange brushstrokes. Made mainly of wool, natural silk, organza and tulle, including different artisan elaborations in the applications of embroidery, rhinestones and crystals. Crinolines provide the garments with volume, another of Juana’s unmistakable hallmarks. “*Andalucía is a way of claiming my culture and my way of seeing fashion. It is a cultural, new, cosmopolitan and urban Andalucía, different from everything that is established*” says Martín. We will be able to see accessories made exclusively for this collection such as Maison Felger shoes by designer Marie Weber, and Vivas Carrión headdresses, with a very characteristic lattice work inspired by the typical Andalusian balconies. The designer Marie Weber imagined a dance between Maison Felger and Juana Martín; between a classic shoe and an Haute Couture piece. Each shoe has been developed as a jewel: a unique piece combining embroidery, engravings and ornaments to create a evident line with the poetic work of Juana Martín. The Mule Maison Felger combines contrasted structured and organic lines reflecting a daring woman with new desires, rules, reinventing her beloved traditions. She finds her inspiration in the men’s wardrobe and changes the codes in an assumed and twisted way. Maison Felger mule is the story of a journey between Brittany and Andalucía and its exceptional know-hows. In addition, the Plata Puña artisan jewelry shows exclusive designs made under the historical knowledge of Cordovan crafts. A fusion of artists that continue to work with good knowledge of the trade and tradition, with a contemporary and vanguardist point of view.

Juana Martín ★













Essai couture











The beginning

La bellezza nasce dall'armonia. Non è una formula estetica, non obbedisce a canoni rigidi e regole prefissate. La bellezza è un modo, ed è al centro del modo di fare della maison Valentino, sin dalla fondazione. Questa collezione fotografa l'idea di bellezza promossa, sostenuta, fortemente voluta dal direttore creativo Pierpaolo Piccioli, qui e adesso. Una idea che rende centrale ciò che un tempo era periferico e protagonista chi prima non era nemmeno comparsa; che trova il glamour in ciò che è imperfetto e lontano dal canone. Una idea che della bellezza amplia lo spettro. Tutto inizia di nuovo dove ogni cosa inizia sempre: a Roma, in Atelier, il luogo in cui creazioni e invenzioni prendono vita attraverso le mani e le storie di chi gli abiti li fa, di chi imprime il carattere attraverso il lavoro. Nel modo, nulla è cambiato. Non è cambiato nemmeno l'indirizzo. Però tutto è cambiato. Un dialogo con la storia personale, un ideale confronto con il fondatore attraverso un florilegio di momenti, temi, colori, materie, segni, linee, seguendo solo la mappa del gusto e del sentimento. Il dialogo è uno specchiarsi e ritrovarsi, per trovare altri angoli. Dopo tutto, nulla si ripete mai allo stesso modo. Ogni inizio è sempre tempestivo. E ogni inizio riporta in atelier, perché è lì che la visione diventa tangibile. La conversazione si materializza in ultimo nella sfilata, momento tipico e realizzazione finale dell'idea. La moda non è mai statica. Il movimento è la sua vera dimensione, dipanata nello spazio e nel tempo. Il movimento lungo una scalinata carica di storia rimanda ad altri movimenti e momenti di moda, lungo le stesse scale, che diventano adesso estensione dell'atelier. La fotografia finale coincide con la fotografia iniziale, ma non del tutto. Nelle differenze sta l'abbrivio di altri inizi, di ulteriori viaggi senza mappe se non quelle del sentimento.

























Sculpture couture



Rutva couture

After becoming the first Indian female designer presented her work at the Paris Haute Couture Week in July 2021, Vaishali S returned to Paris to debut her latest collection, *Rutva*. Vaishali S design aesthetic has always been one of finding intersections between time-honoured Indian weaving traditions and the fast-paced evolution of the global fashion scene. But her journey reached new heights in mid-2021, when she became the first Indian woman to present her collection *Shwas* at the Paris haute couture Week. Vaishali S Couture has made a return to the womb of haute couture with the designer's latest collection *Rutva*, which she debuted at the private palace of the India Ambassador to France, in Paris. The collection takes its name from the Sanskrit word for seasons and is an ode to the "moments of [the four] seasons coming together". Through *Rutva*, she continues an exploration of her ongoing adoration of nature and its place in our lives. According to the designer, it celebrates every little detail of nature — from the "hot summer tones" to the "death-like stillness of serene winter days". Like each collection before this, Shadangule finds a bond between the avant-garde sensibilities of couture and the precise techniques of beloved Indian weaves. *Rutva* also sees an evolution in Vaishali's signature style. Her trademark cording technique sees a newfound expression as the label ventures into navigating 3D and 4D garments. This uniqueness is also seen in the fabrics and materials she's chosen for the collection — merino wool, pashmina from Ladakh, khadi, and lavish silks from West Bengal, among others. Each piece of the collection is a testament to the label's dedication to sustainability, with an emphasis on traceability through technology. Even after the experience of being at the centre stage of high fashion (earlier this year, she also became the first Indian woman to showcase her collection at the Milan Fashion Week), Shadangule never loses sight of the artisans and weavers who ultimately inspire the work. Acknowledging the skills and vigour of these artists who work with her is at the core of the Vaishali S work ethic. It is of immense pride to her that she has the opportunity to take their craft to the world.

Vaishali S ★

















The Waves

The Ashi Studio Fall Winter Couture 2023 collection *The Waves* was unveiled during Couture Week with a show held at the American church in Paris and simultaneously streamed live on Instagram. This collection embodies a new perspective for the house, blurring the lines of modernism and traditional couture to expand on Ashi's interpretation of the *new timeless*. *The Waves* alludes to the perpetual cycle of tides, with each unique wave drawing its strength from the last and offering itself to the next. The collection's name is also a nod to Virginia Woolf's collection of stories titled *The Waves*, which is one of the designer's favourite literary pieces. There is a sense of fluidity in the 21 pieces of the collection, with uninterrupted lines that soften highly structural shapes. From billowy textures to more rigorous and stripped-back volumes that highlight key features of the body, such as the back of the neck, the small of the back, the arch of shoulders, and glimpses of thighs: these are objects of adoration in many different cultures, and symbols of their rituals and processions.

















Inspiration A. Hepburn

La nature comme source d'inspiration, un laboratoire d'idées intarissable où le corps, l'esprit et les sentiments s'harmonisent - voilà ce qui a inspiré Yulia Yanina pour la création de sa collection Yanina couture automne-hiver 22/23. Cette saison, Yanina Couture se tourne une fois de plus vers son thème de référence : l'énergie bienveillante de la nature, sa beauté et son harmonie. La collection présente un kaléidoscope impressionnant d'éléments floraux magnifiquement formés tels que des fleurs, des pétales et des feuilles. Ces éléments jouent dans l'air comme un voile transparent et scintillant d'innombrables sequins afin de mettre en valeur le travail unique et complexe des brodeuses de la maison Yanina. L'inspiration est également venue d'une personne: Audrey Hepburn, dont la beauté innocente et désarmante appelle à l'attention et à la protection. Comme la nature, une telle beauté n'a pas besoin d'explication mais remplit le monde de grâce et de douceur, laissant entrer la lumière du soleil et appelle à la paix. Icône absolue de son époque, Audrey Hepburn continue d'inspirer aujourd'hui des millions de femmes afin de trouver la beauté qui réside dans la féminité. C'est ce qui fait d'elle la personne idéale pour Yanina, car la maison met en avant la beauté classique, depuis plus de 30 ans, proposant des silhouettes impeccables et réalisées dans le respect des traditions de la haute couture. La vision de Yulia Yanina pour Audrey Hepburn se concrétise dans chacun des looks de la collection présentant une jeune femme moderne, d'une nature forte et profonde, claire comme le cristal, audacieuse et avec libre d'esprit, vivant sa vie face à tous les défis que l'on rencontre de nos jours. La collection reprend les tissus signatures de la maison Yanina, comme le crêpe qui est incroyablement flexibles et façonnables, la soie et le velours, la mousseline, la duchesse et l'organza, et bien sûr les célèbres laines italiennes. La maison propose également du cuir naturel qui offre une touche plus audacieuse et un sentiment de protection aux looks les plus délicats - tout en



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Audrey Hepburn...
Icône absolue de son époque,
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apportant un esprit de féminité à l'ensemble de la collection, ce qui est une illustration parfaite de l'Adn de la marque Yanina. Un autre élément de cet Adn est la fascinante broderie réalisée à la main qui rend unique chaque pièce de la collection Couture. Chaque saison, de nouveaux contes de fées sont racontés par de magnifiques perles, sequins et fils. La palette de couleurs de la collection est basée sur le noir, signature de Yanina, qui laisse transparaître le rose, le rouge et le jaune soleil. Ce noir impeccable évoque à la fois l'élégance de la couture Yanina et l'anxiété qui règne aujourd'hui dans le monde. Pourtant, comme les fleurs qui s'éveillent au soleil du matin, des éclats roses et rouges surgissent. Un lever de soleil porteur d'espoir. Suivi d'un jaune vif, symbole d'un jour rempli de lumière, d'énergie, et de joie de vivre. Le jour qui suit toujours la nuit la plus sombre, une énergie qui remplit la nouvelle collection et que la créatrice souhaite partager avec tout le monde.













Midnight in Persian Garden

As earthly manifestations of an imaginary paradise, where architecture and horticulture were brought together into meticulous perfection, the Persian garden is the point of inspiration for ArdAzAei's debut couture collection. A poetic ode to the transcendent beauty of nature, *Midnight in the Persian Garden* honours the incredibly complex systems of engineering required to create such sublime spaces through couture's intricate techniques of smocking, pleating, embroidery, and appliqué. An evening wear collection of red-carpet gowns and cocktail dresses, tailoring, jewellery and accessories, the collection sees a recurring reference to the Persian Rose and the Parrot Tulip, with the flowers informing silhouettes, three-dimensional sculptural forms, and elaborately embroidered jacquard. Sharp tailoring in the form of contemporary women's suits see sleek jackets and flared pants with hypnotic floral patterning evoking the undulating chaos of nature's rhythms. Another key theme running throughout the collection is the dynamic between mathematic forms of composition—a key element of Persian garden architecture—and the craft of the handmade, evident in crystal sequins custom-cut to the lines of the ArdAzAei logo, designed by M/M (Paris), which are then hand-embroidered to create organic forms. The dynamic is also evident in an evening dress which sees 60 metres of fabric pleated and cut into geometric shapes applied to its top, while 100 hand-painted pleated fans go into the construction of its flared skirt. In order to realise such intricate forms of construction, the collection is made in France in collaboration with highly skilled couture artisans focused on upholding the highest craftsmanship and material standards. The show venue, the *Salle des Textiles* at the Musée des Arts et Métiers, pays homage to the country's rare artisanal expertise. "I have been searching for the long-lasting beauty and respect for nature that you'll find in the Persian garden, some of which date back to as early as 4,000 BC", says Bahareh Ardakani, ArdAzAei's founder and creative director. "This is reflected in our endeavours to certify part of our collection to the Global Organic Textile Standard (GOTS), and why this collection is made in France with the country's leading couture artisans. Every detail is precious, and we want to express the feeling of walking through a Persian garden in the midnight to the smallest of details".













Les années folles

In Paris in the 1920's, a breath of fresh air came to smooth the sorrow of the previous decade and give space to hope and optimism. Legendary artists, photographers, surrealist poets, dancers and singers set the foundations of the new era. The joy of life, liberation and empowerment and female emancipation take over and Paris dances to the rhythm of *Les Années Folles*. A century later, the world has left sadness behind and dreams of a better future, more optimistic and more empathetic. Celia Kritharioti's couture show for winter 2022-2023 is inspired by the power and exuberance of the 1920s. Art deco references meet luxurious black, pearls and precious gold. The intricate handmade embroideries, a trademark of the designer, highlight the beauty of the female bust and the sparkles illuminate mini dresses, deux pieces and gowns. Velvet and handmade lace, silk tulle, organza and feathers are the canvas for the talent and creativity of *Couturier to the stars*. Anna Dello Russo, Elsa Hosk, Leonie Hanne, and Marianne Fonseca all walk the catwalk for Celia Kritharioti for the first time. In the heart of Paris, at Monnaie de Paris, the new era will be extravagant and fabulous!

















Haute Couture ● Exhibition

Tim Walker

Alla Kunsthall di Rotterdam
una mostra celebra il lavoro fiabesco
del celebre fotografo di moda

*«I'm interested in breaking down the boundaries
that society has created,
to enable more varied types of beauty
and the wonderful diversity
of humanity to be celebrated»*

★ *Tim Walker*

Sarà ospitata sino al 29 gennaio, presso il Kusthal di Rotterdam la mostra *Tim Walker: Wonderful Things* che raccoglie la produzione dell'artista divenuto celebre negli anni Novanta per il suo approccio "fiabesco" che - senza l'utilizzo di Photoshop e ambientando i suoi set in luoghi maestosi - ha creato immagini surreali, sontuose, umoristiche e confondendo i confini tra fantasia e realtà. La mostra si apre con una galleria che accoglie i primi progetti di Walker, oltre a frammenti di film in Super 8. In mostra anche le nuove serie fotografiche realizzate al Victoria & Albert Museum di Londra dove Walker, insieme a conservatori e archivisti, ha vagato per gallerie e depositi alla ricerca di oggetti per stimolare la sua immaginazione. La mostra si conclude con *"The Chapel of Nudes"*, dedicata alla fotografia di nudo e comprende una selezione di nudi maschili.







*«The photographs are populated
by some of the biggest names in fashion:
models like Edie Campbell,
Lindsey Wixson,
and Stella Tennant,
and designers and fashion houses like
Alexander McQueen,
Balenciaga,
Comme de Garçons,
and Viktor & Rolf.»*

*Walker's points of reference are extremely diverse
—from fairy tales to lyrics by The Beatles»*

About Tim Walker

Tim Walker è nato in Inghilterra nel 1970. All'età di 18 anni ha iniziato a lavorare presso la biblioteca della società Condé Nast. Lì incontra il lavoro del fotografo e costumista inglese Cecil Beaton e inizia il suo interesse per la fotografia. Tim Walker ha studiato fotografia all'Exeter College of Art. Dopo la laurea ha lavorato come assistente fotografico freelance a Londra e successivamente si è trasferito a New York City dove è diventato assistente a tempo pieno di moda Richard Avedon. A soli 25 anni, Tim Walker ha avuto il suo primo incarico per Vogue. Questo è stato l'inizio della sua carriera come fotografo di moda e da allora ha fotografato per le edizioni britannica, italiana e americana di Vogue, nonché per le principali riviste di moda come W, i-D, AnOther e LOVE Magazine. Proprio come

Cecil Beaton, Tim Walker fotografa i suoi modelli in ambienti teatrali. Il suo lavoro è caratterizzato da una ricca creatività immaginativa e ricco di riferimenti fiabeschi. Il fatto che Tim Walker trovi ispirazione nel Surrealismo e nel Romanticismo si riflette nella sua scelta di temi come l'infanzia, la natura o le emozioni e nel suo elogio dell'individuo. Negli ultimi anni, Walker ha abbracciato il cinema in movimento. Il suo primo cortometraggio, *The Lost Explorer*, è stato presentato in anteprima al Locarno Film Festival in Svizzera e ha vinto il premio come miglior cortometraggio al Chicago United Film Festival nel 2011. Ha ricevuto l'*Isabella Blow Award for Fashion Creator* dal British Fashion Council nel 2008 e l'*Infinity Award* from The International Center of Photography in 2009.

La mostra *Tim Walker: Wonderful Things*, è accompagnata da un'omonima pubblicazione. Questo catalogo presenta oltre cento affascinanti fotografie tratte da dieci magici servizi fotografici ispirati agli oggetti dell'immensa e diversificata collezione del Victoria & Albert Museum, oltre a conversazioni tra scenografi, stilisti, parrucchieri e truccatori, modelli e muse che lavorano con Walker per dare vita al suo mondo fantasioso.

Elsa today

A Parigi una mostra celebra
la visione di Elsa Schiaparelli.
Pioniera nell'arruolare l'Arte
al servizio della moda



*«Being able to work with artists such as Bébé Bérard,
Jean Cocteau,
Salvador Dalí,
Vertès and Van Dongen,
with photographers like Honningen-Hübene,
Horst,
Cecil Beaton and Man Ray was thrilling.
We felt helped,
encouraged,
way beyond the material and dull reality
of the making of a dress to sell»*
★ Elsa Schiaparelli, 1954

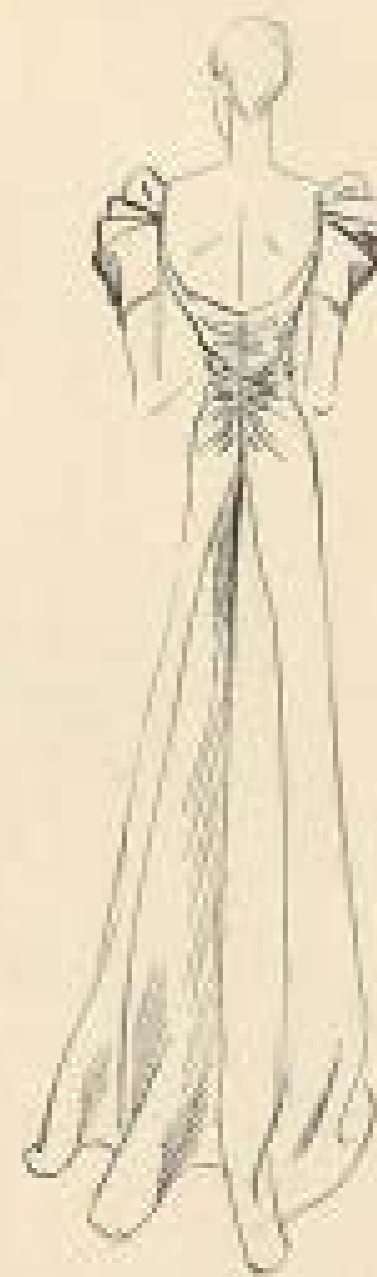
Sino al 22 gennaio 2023, il Musée des Arts Décoratifs di Parigi celebra con una mostra la couturière italiana Elsa Schiaparelli e i suoi stretti legami con l'avanguardia parigina degli anni '20 e '30. *Shocking! The surreal world of Elsa Schiaparelli* riunisce 520 items, tra cui abiti e accessori esposti accanto a dipinti, sculture, gioielli, profumi, ceramiche, locandine e fotografie dei contemporanei e amici Man Ray, Salvador Dalí, Jean Cocteau, Meret Oppenheim e Elsa Trioletto. In soli venticinque anni di attività, Elsa Schiaparelli ha trasformato la moda in un elemento naturale dell'avanguardia; un parco giochi in cui ha ricreato l'interazione tra donne e femminilità, fascino e spirito. Ha incarnato la visione di una Parigi luminosa e vibrante, curiosa di novità. E questa libertà che l'esposizione vuole offrire al visitatore – libertà di creare, libertà di conversare, libertà di essere se stessi – attraverso modelli, gioielli e migliaia di disegni, tutti donati da Elsa Schiaparelli all'Union Française des Arts du Costume nel 1973, ora conservato dal Musée des Arts Décoratifs. Il viaggio si conclude con le creazioni di Daniel Roseberry, attuale direttore creativo di Schiaparelli.















«At the beginning of my time here at Schiaparelli I really didn't focus on her work. [...] I was trying to elicit the same emotional response that you might have had during her lifetime, looking at her work. [...]»

«MORE BEAUTIFUL WHEN BROKEN» A Conversation with Daniel Roseberry

- I always think that one of the things that distinguishes your work is how powerfully it conveys emotion—and you, in your personal life, are also unafraid of being emotionally expressive. You can very easily access a wide range of feelings, from sorrow to—wonderfully—joy. This is reductive, but if we think of designers as either cerebral or intuitive, I consider you largely intuitive. How do you assess the designers you admire, like Alexander McQueen or Yves Saint Laurent?

I do think every designer has to choose a lane. And I think when it works it's because the work and the lane are consistent with who the designer really is. When you sense the designer is trying to be somebody else, or trying to be an elevated version of themselves, the work itself tends to be less powerful. The designers I admire, like McQueen and Yves and Karl Lagerfeld, were all making work that in some way harmoniously and truthfully reflected who they really were: The romantic. The genius. The showman.

- Some of your most powerful and signature designs play with the idea of anatomical displacements and exaggerations: noses migrate to earlobes, nipples make their way into chokers, breasts take on pyramidal proportions. How much of this (or how little) is a projection of your own relationship with your body?

[...] It wasn't until around thirty that I started to really embrace and befriend my own body. There's something inexpressibly glorious about the human body. [...] In my designs, I try to treat all body parts with some level of democracy. Breasts are considered as precious as eyes, toes are as sexy as your ass. It's a way of glorifying the body without oversexualizing it.

- Talk to me about what it's like to both create within a legacy — that of Madame Schiaparelli — while, at the same time, making something of your own. Does the ghost of Elsa ever feel oppressive, or do you feel you have a balanced relationship with her?

At the beginning of my time here at Schiaparelli I really didn't focus on her work. [...] I was trying to elicit the same emotional response that you might have had during her lifetime, looking at her work. [...] But now, a few years into this tenure here, I feel much more at ease with her legacy and the archives, and more inclined to embrace certain parts of them with each season. But I've never felt oppressed by her legacy, though I've also always kept it at arm's length. [...] I don't think she would be interested in seeing her work reissued over and over again, a century later. I think she would be championing the new, and I can only hope that that would include me.

- What is the point and purpose of a dress in 2022? [...] Will you talk about your philosophy (if you have one) about what a dress should be and do?



«[...] But now, a few years into this tenure, here, I feel much more at ease with her legacy and the archives, and more inclined to embrace certain parts of them with each season. But I've never felt oppressed by her legacy, though I've also, always kept it at arm's length. [...] I don't think she would be interested in seeing her work reissued over and over again, a century later. I think she would be championing the new, and I can only hope that that would include me»

★ Daniel Roseberry

«When I started at Schiaparelli, [...] I had to figure out how to tap into my own vision: My own way of working and my own way of building a collection»

I think there's a reason why the dress is a forever piece, and it's the same reason why the suit is also timeless. It's because it was designed to amplify the most beautiful parts of a woman's body, and also create some ease around the parts of the body that sometimes need a helping hand. I think a great dress is defined by how generous it is. How much confidence does it give you? [...] Dresses can look incredible on men, and suits can look absolutely stunning on women. I think we're seeing today that these rules about dressing are even more beautiful when they're broken.

- The term "surreal" gets tossed around a lot these days as a short hand for anything that seems absurd, ridiculous, or strange. And yet the word, as defined by the writer André Breton in 1924, meant something specific: the space between the dream life and the real one, and the struggle to settle them. But what does the term mean to you, and how does that belief express itself in your designs?

[...] Something that is between fantasy and reality, something that's between darkness and light. The refusal to be either one is indicative of surreal work. I also think it has to arouse some level of curiosity in the viewer [...]. The surreal feels just out of reach, but its emotional punch is visceral and sometimes even urgent. Maybe that's what Breton meant when he speaks of the struggle to settle two opposing realities. We always talk about contradiction in the studio: how can we make something baroque and minimal at the same time, for example. We want something both male and female, soft and hard, pop and couture. The two extremes

need each other, and on top of that, they want each other, too.

- Let's talk more broadly about the fashion world and industry, which we've discussed many times over the years. I always say that there's perhaps no other business in which the gap between the perceived glamor of the job and its daily reality is wider. Is that dissonance ever difficult for you to navigate?

This is something that's on my mind and something that I have to navigate [...] every other day. But those days are not the majority of days, and accepting this has been something that I think anyone who works in fashion, and maybe especially anyone who is a designer, has to reckon with. For me, the hardest part is the rate at which you're expected to come up with ideas worth sharing with the world. Social media has made this even more demanding, even more relentless, and I think that's why there's so much fluffy fashion out there—it's simply not possible for the same team or the same designer to create magical, earth-shattering ideas en masse, four times a year. [...] In other industries, those periods could last for years. But in fashion, you get two weeks between collections, if any at all. If you take off any more than two weeks, you're already behind. The glamorous facade of the industry feels necessary. It's what draws people in, and it's what people want it to be. But that glamor is also the exception that proves the rule.

- Before you arrived at the maison in 2019, you had worked at the American brand Thom Browne for ten years, eventually rising to become the design director for both the men's and women's collections. You mentioned that you've noticed that young people these days hope to go directly from design school to helming their own brand. Yet, you've always said, there are good reasons to be the number two at a fashion house. Tell me about them, and what you learned from your years at Thom Browne.

The first thing I realized at Thom Browne was that I really didn't know anything at all. Which meant that I made a lot of mistakes—and fortunately, I had Thom to protect me from those mistakes, and to mentor and to train me. There are so many different ways to mess up in this industry. There are all of the professional ways: The missed opportunities, the overexposure or the underexposure, and all of the relentless, unforgiving realities of lead times and delivery windows and sell-throughs and all of that. But more importantly, there's the chance you'll blow your chance to become the person that you're meant to become. I've always felt like it's a very dangerous place to be in, to be a young person learning about who they are, or rather, who they're becoming, while also being expected to deal with the pressures of the industry. [...] I will be forever grateful that I was a number two for over a decade. The one thing that I don't think that you learn as a number two is what your own process will look like when you're out on your own. When I started at Schiaparelli, I [...] had to figure out how to tap into my own vision: My own way of working and my own way of building a collection. This can be really traumatic to do in public. But it's also a necessary part of the process. All you can ask for is patience—from the industry and, more importantly, from yourself.

Hanya Yanagihara

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