

vestito

numero 15

Il collection Report - Haute Couture
Il corpo è spettacolo



Ashi Studio

in copertina
A lato e in copertina,
Ashi Studio haute couture Fall/Winter 2023-24.
Foto Pascal Arnaud



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Collection Report ● Haute Couture

Corpo è spettacolo

Corpo esibito, decorato e modificato.
Corpo come supporto a strutture architettoniche.
Corpo di celebrità esibito come reliquia.
Corpo come partenza e arrivo.

o acco



BOF



FASHION WEEK

Why Does Fashion Need Haute Couture?

Fashion companies are using the age-old traditions of couture to drive different business strategies, writes Imran Amed.



Cardi B swarmed by paparazzi at the FENDI Haute Couture Autumn/Winter 2023 Show. (Imran Amed)

vestito

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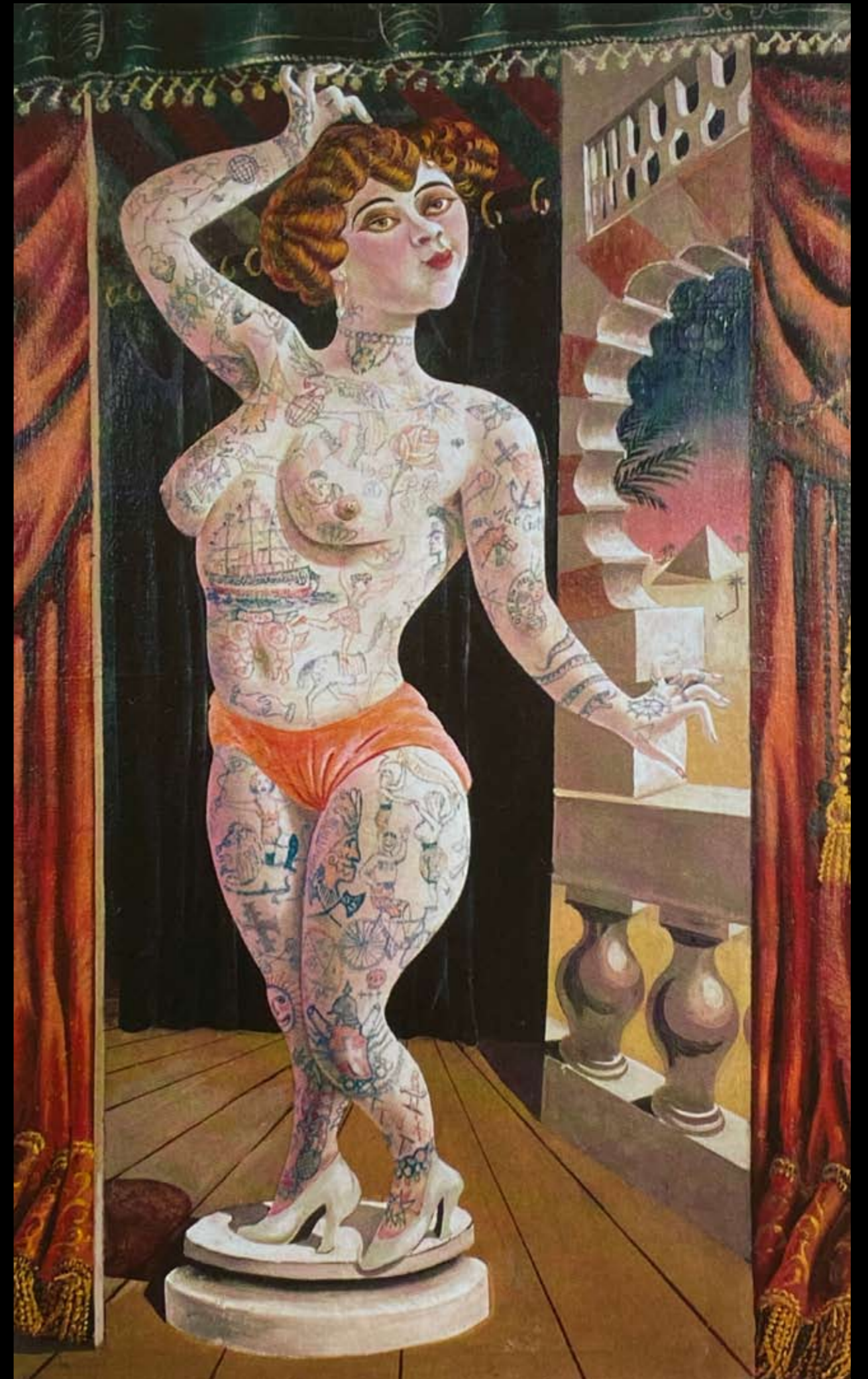
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Dolce & Gabbana Alta Moda



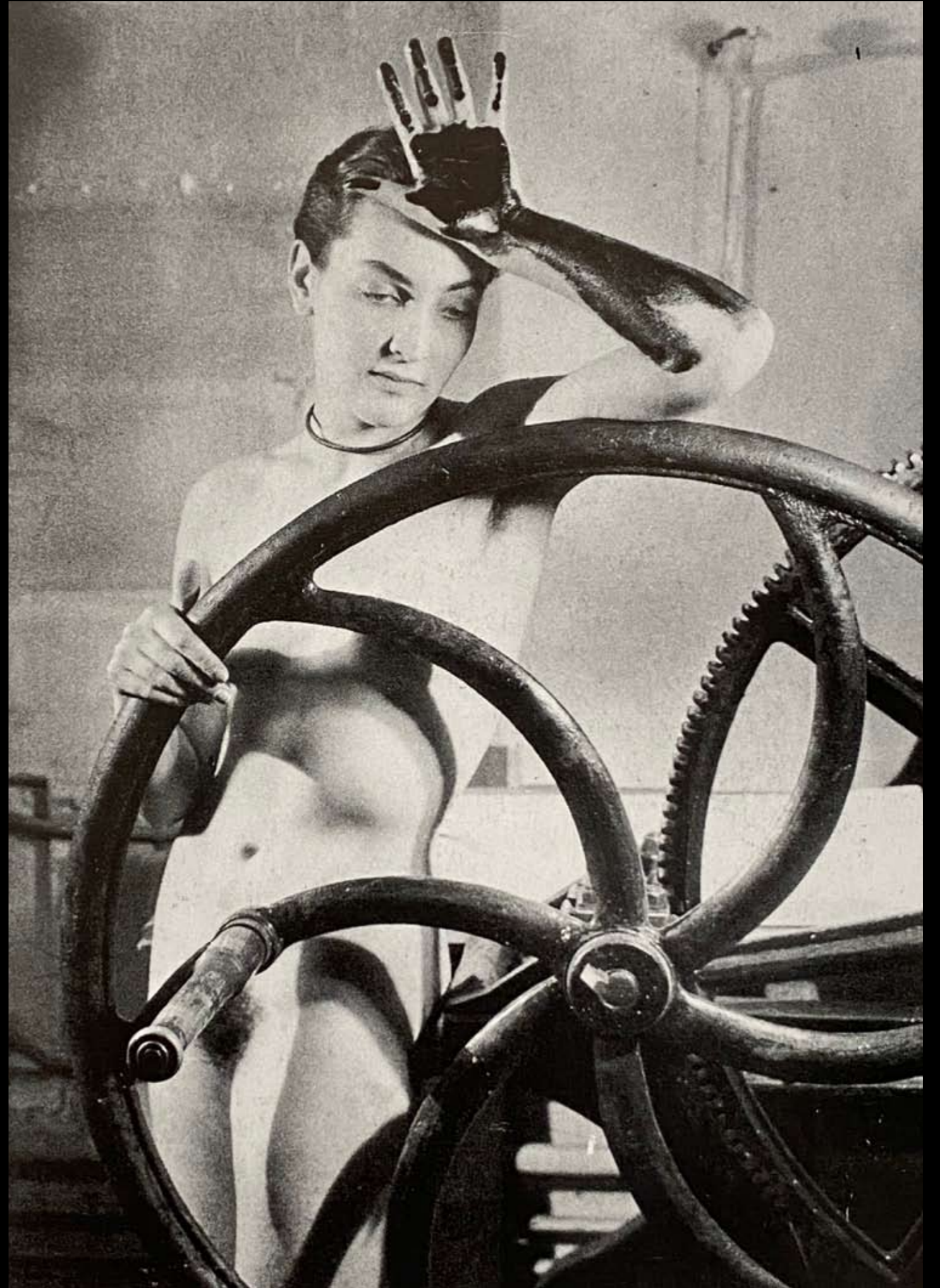


vestito ● *Il corpo è spettacolo*



A lato,
Otto Dix, *Suleika, la meraviglia tatuata*, 1920
Da *Dix*, di Eva Karcher, Taschen, 2010

vestito● *Il corpo è spettacolo*



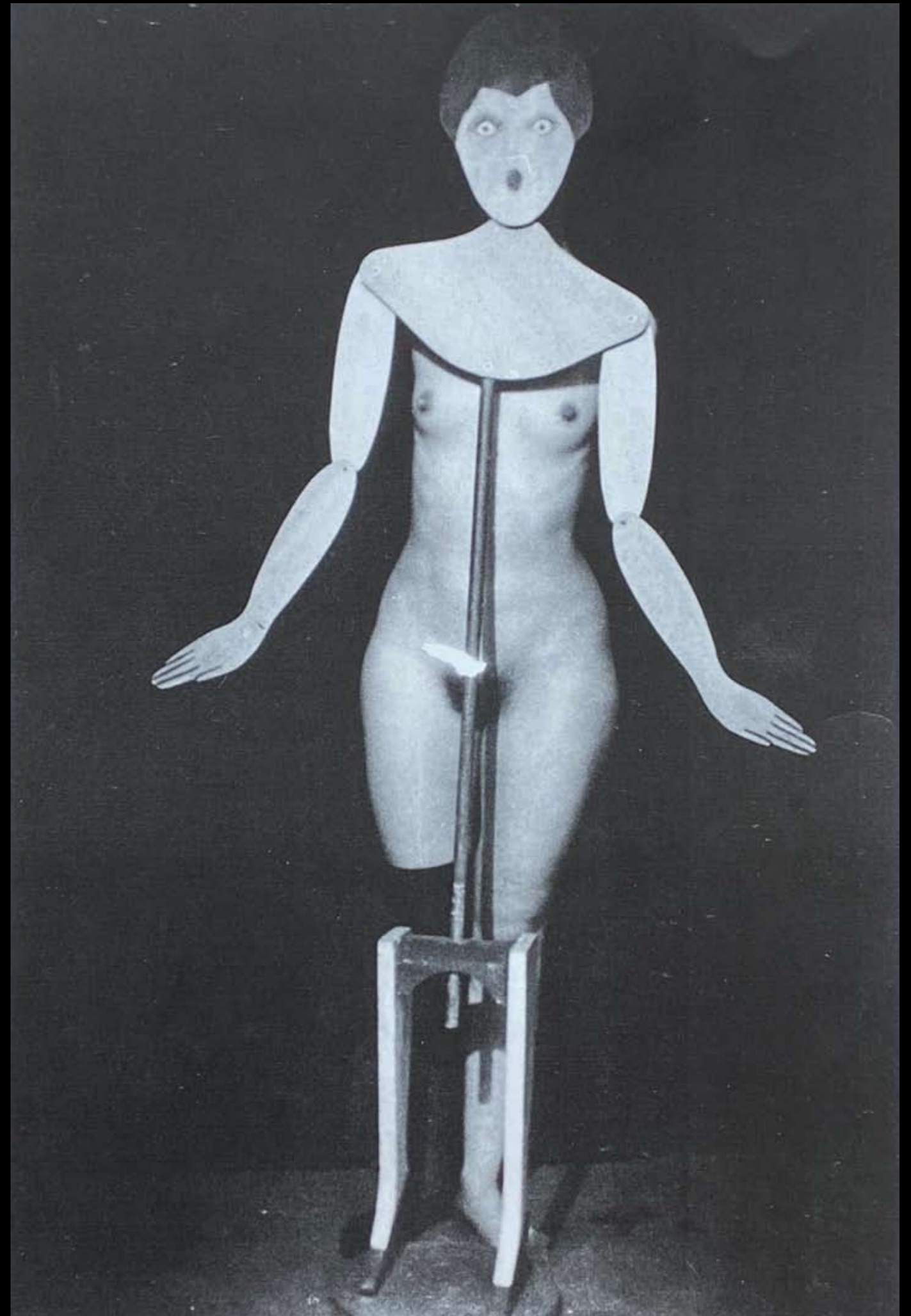
A lato,
Man Ray, *Meret Oppenheim*, 1933
Da *Man Ray*, a cura di Janus, Mazzotta, 1998

vestito● *Il corpo è spettacolo*



A lato,
Man Ray, *Venus restaurée*, 1936/1971
Da *Man Ray*, a cura di Janus, Mazzotta, 1998

vestito● *Il corpo è spettacolo*



A lato,
Man Ray, *Etiquette (Coat Stand)*, 1919-20
Da *Man Ray*, a cura di Janus, Mazzotta, 1998

vestito● *Il corpo è spettacolo*

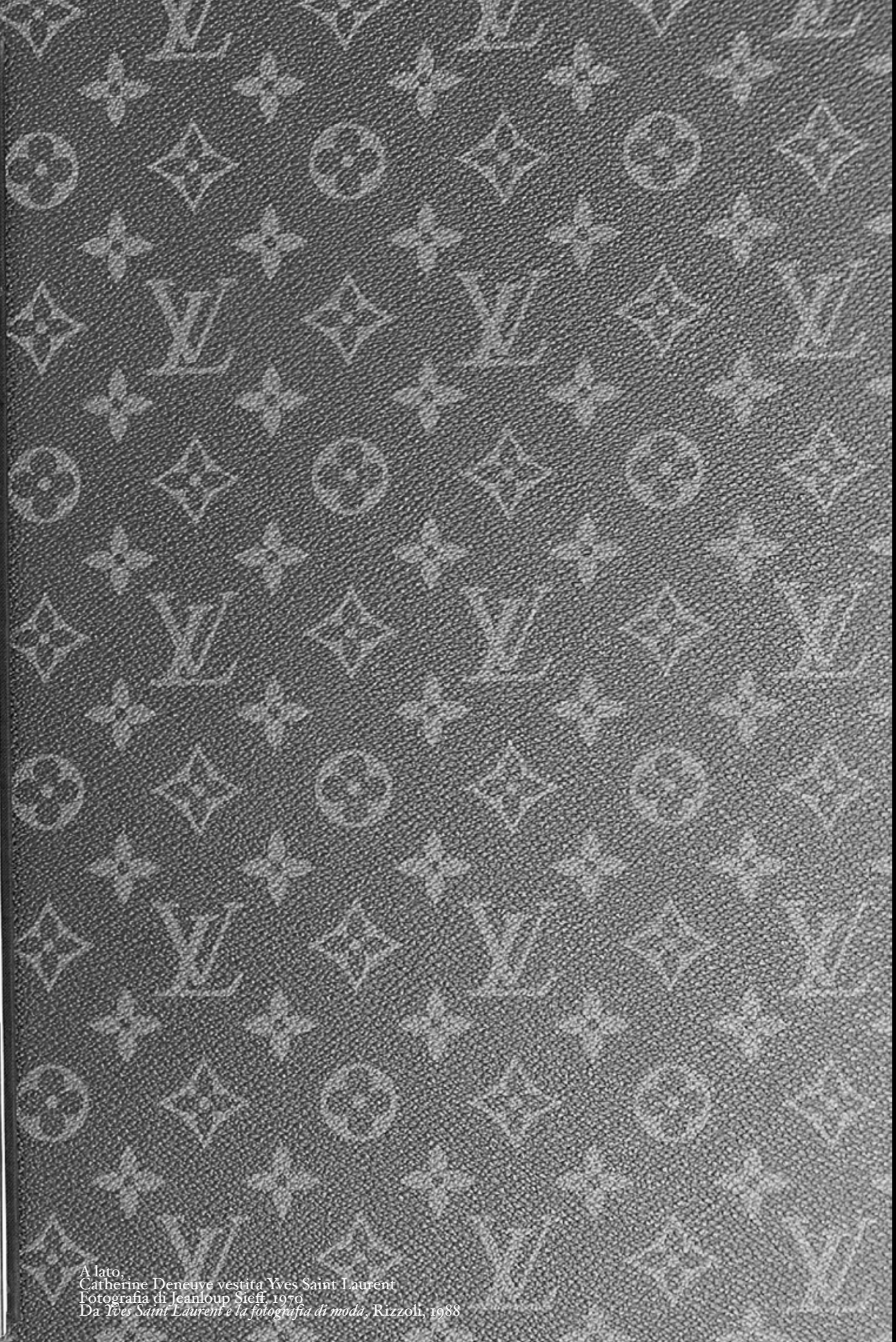


A lato,
Man Ray, *Le violon d'Ingres*, 1924.
Da *Tutto Man Ray*, Arnoldo Mondadori Editore, 1988

vestito ● *Il corpo è spettacolo*



A lato,
Catherine Deneuve vestita Yves Saint Laurent
Fotografia di Jeanloup Sieff, 1970
Da *Yves Saint Laurent e la fotografia di moda*, Rizzoli, 1988

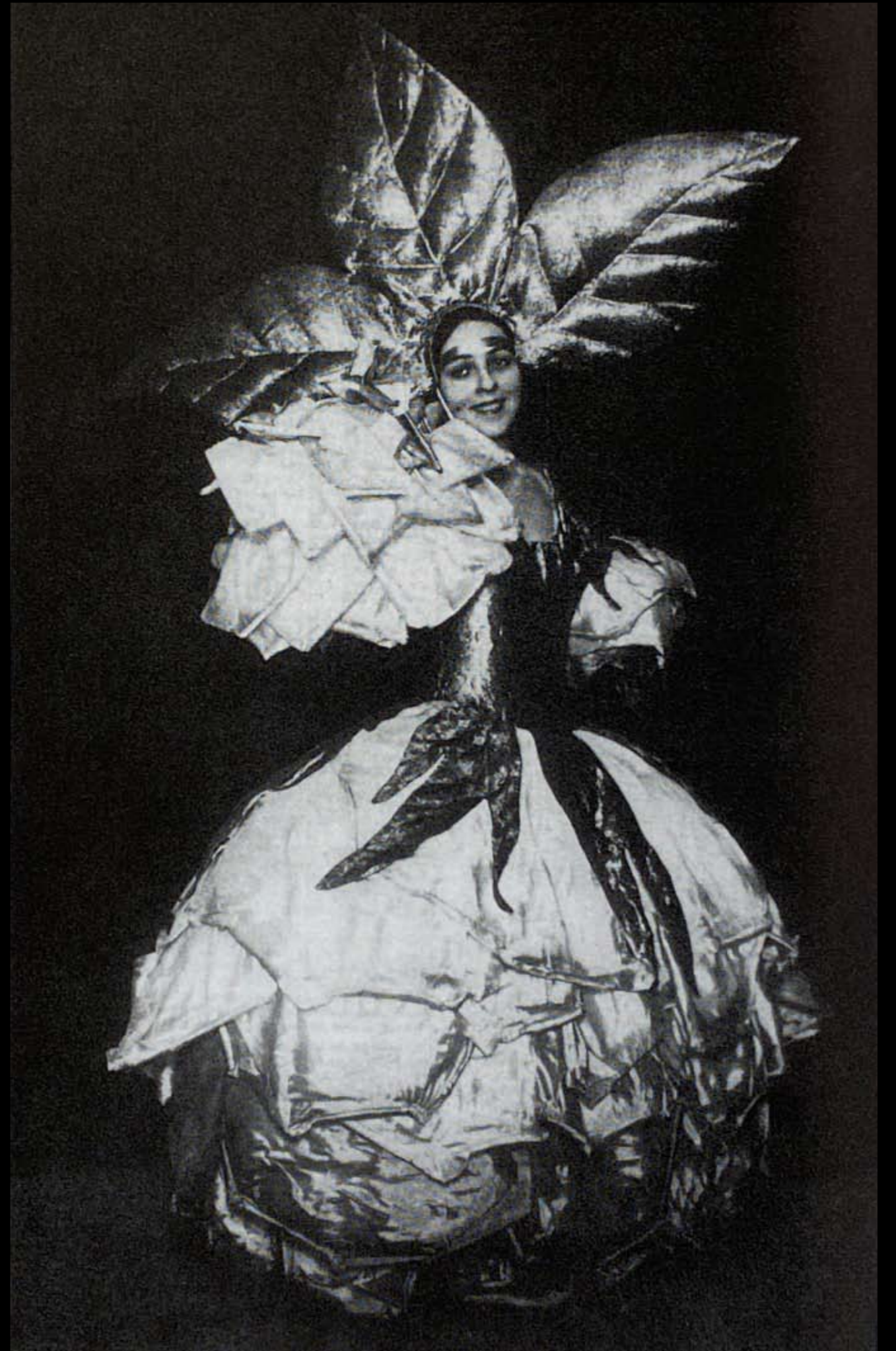


vestito● *Il corpo è spettacolo*



A lato,
costume di Paul Poiret indossato da Mademoiselle Corbé in *Le Minaret*, 1913, Parigi, Theatre de la Renaissance
da *Moda e teatro. Le creazioni per il palcoscenico di Poiret, Lucille, Chanel, Saint Laurent, Lacroix, Gaultier, Versace*
di Sofia Gnoli, Meltemi editore, 2008

vestito● *Il corpo è spettacolo*



A lato,
abito di Paul Poiret, 1923
da *Moda e teatro. Le creazioni per il palcoscenico di Poiret, Lucille, Chanel, Saint Laurent, Lacroix, Gaultier, Versace*
di Sofia Gnoli, Meltemi editore, 2008

vestito● *Il corpo è spettacolo*



A lato,
un modello Paul Poiret, 1920
da *Moda e teatro. Le creazioni per il palcoscenico di Poiret, Lucille, Chanel, Saint Laurent, Lacroix, Gaultier, Versace*
di Sofia Gnoli, Meltemi editore, 2008

vestito ● *Il corpo è spettacolo*



A lato,
costume di Paul Poiret per *Afgar*, 1918, Londra, London Pavillon
da *Moda e teatro. Le creazioni per il palcoscenico di Poiret, Lucille, Chanel, Saint Laurent, Lacroix, Gaultier, Versace*
di Sofia Gnoli, Meltemi editore, 2008





vestito● *Il corpo è spettacolo*



A lato,
Costume disegnato da Jean Patou per le Dolly Sisters,
Da *Jean Patou, Une vie sur mesure*, di Emmanuelle Polle, Flammarion, 2013





vestito ● *Il corpo è spettacolo*



A lato,
Costume di Giorgio de Chirico per Bacco e Arianna indossato da Serge Lifar. *Vogue*, 1931.
Foto di George Hoyningen-Huene



vestito● *Il corpo è spettacolo*



In questa pagina,
Polaroid di Carlo Mollino
Da *Carlo Mollino* di Rossella Colombari, Idea Books, 2005



vestito● *Il corpo è spettacolo*



A lato,
Manzoni srotola una linea, 1959
Foto © Centre Pompidou, MNAM, Bibliothèque Kandinsky
Da Piero Manzoni. *Vita D'artista*, Flaminio Gualdoni, Johan & Levi Editore, 2013

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Bat(h)Tape, 1966

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Grado zero, fine anni '60 / end of the '60s

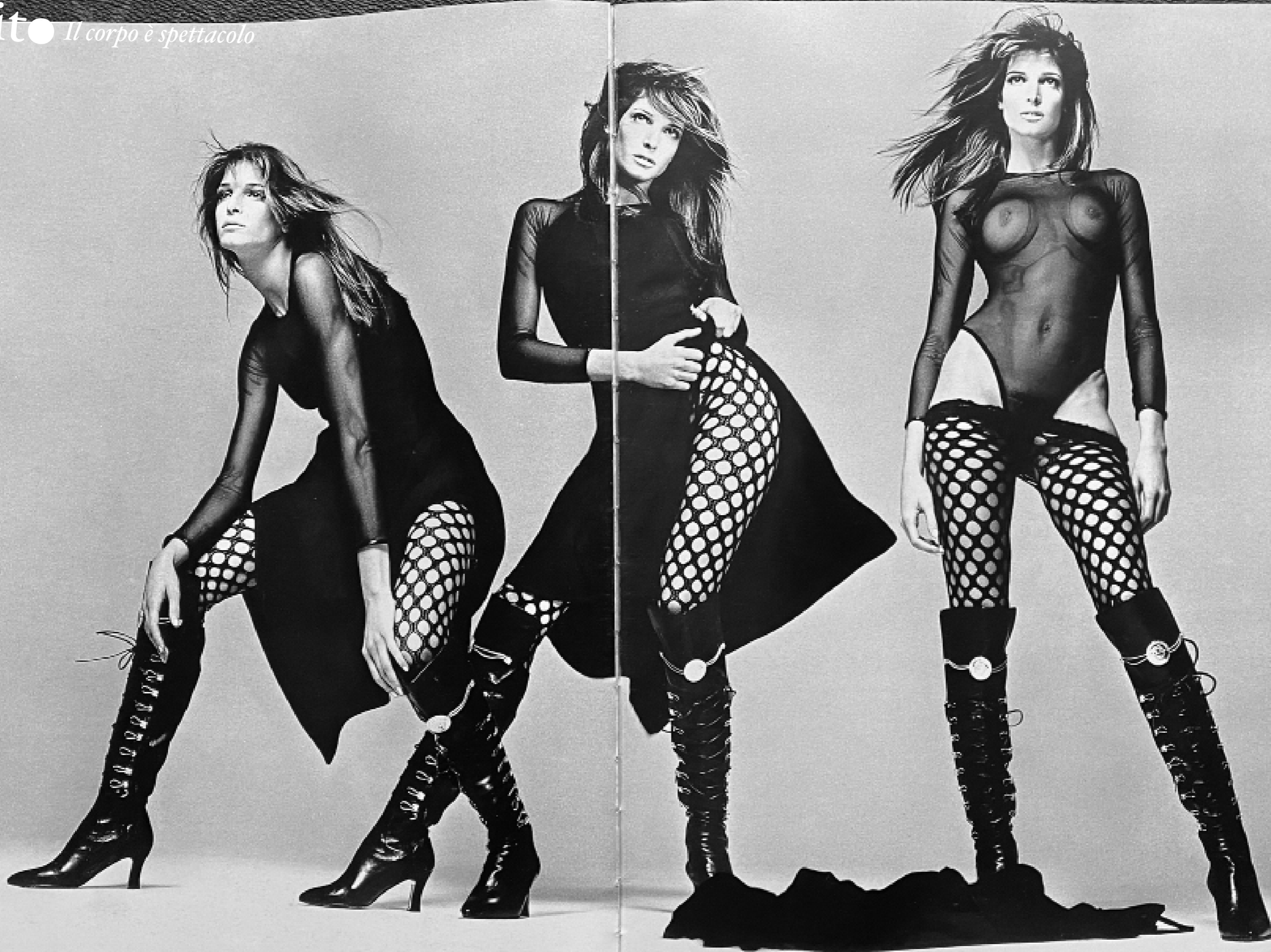


vestito ● *Il corpo è spettacolo*



In queste pagine,
Helena Christensen vestita da Gianni Versace.
Da *Gianni Versace*, catalogo autunno/inverno 1992-93

102 00111111



vestiti ● *Il corpo è spettacolo*



A lato,
Paolo Roversi, *Naomi Campbell devant le cabaret Michou, rue des Martyrs, Paris, 1994*
Da *Le Planète de Jean Paul Gaultier, 2016*

Collection Report ● Exhibition

Ai Weiwei

A Rotterdam una grande esposizione dedicata al lavoro dell'artista

Il Kunsthall di Rotterdam ha inaugurato il 30 settembre una mostra dedicata al lavoro di Ai Weiwei. Intitolata *In Search of Humanity* si configura come la più completa retrospettiva mai dedicata all'artista. L'esposizione raccoglie 120 opere tra dipinti, opere realizzate con mattoni Lego, sculture, installazioni, fotografie e video per raccontare oltre quattro decenni di carriera attraversando la sua infanzia in esilio, la repressione studentesca a Pechino, la sua incarcerazione personale e l'attivismo per i diritti umani. L'artista ritiene che tutti abbiamo la responsabilità di agire contro le minacce alla libertà discorsi e violazioni dei diritti umani - dalle intimidazioni del governo cinese tecniche e la richiesta di libertà, alla guerra e alla crisi globale dei rifugiati. *"Everything is art. Everything is politics"*, afferma Ai Weiwei. Caratteristici della suoi primi lavori sono i suoi ricordi d'infanzia dalla Cina. In queste opere sorprendenti e misteriose, unisce oggetti che non hanno alcun collegamento logico



*“Everything is art.
Everything is politics”*

Collection Report ● Exhibition

o fun-
zionale. L'artista fa rife-
rimento all'artigianato cinese,
ma le opere riflettono anche la sua
vita di dissidente e di critica al Governo
cinese. I ready-made di Ai Weiwei sono ogget-
ti di uso quotidiano a cui dà un nuovo significato
elevandoli al livello dell'arte. Fino al 3 marzo 2024

vestito●

Raf Simons Dior

Nuovo volume dedicato ai designer

proseguiti del lavoro di Christian Dior
E stato pubblicato a maggio il volume *Dior by Raf Simons* edito da Assouline, ultimo volume della collana *Dior Anthologie* che raccoglie volumi monografici dedicati al lavoro di Christian Dior e dei designer che negli anni ne hanno conitnuato il lavoro. I precedenti voluni erano infatti dedicati al lavoro di Marc Bohan, Gianfranco Ferrè, John Galliano, Raf Simons e Maria Grazia Chiuri. Il libro rivela la visione creativa del couturier belga - direttore artistico delle linee femminili di Dior dal 2012 al 2015 - attraverso scatti realizzati dal fotografo Laziz Hamani e testi firmati dal giornalista di moda Tim Blanks. Nella sua prima sfilata haute couture, per l'autunno-inverno 2012-2013, il designer scelse di reinterpretare l'iconica silhouette *New Look*, trasformata in uno scultoreo tailleur pantalone. Un manifesto architettonico, che risuona come un omaggio alla vocazione originaria di Christian Dior. Ogni stagione, Raf Simons ha moltiplicato i riferimenti alle passioni condivise con il fondatore-couturier

Collection Report ● Book



In queste pagine, Model Elise Crombez wearing Look 33 from Dior haute couture autumn/winter 2013. Da *Dior magazine*, winter 2013

*“Non dobbiamo dimenticare il passato,
dobbiamo andare oltre”.*

Collection Report ● Book

prese
quelle per la natura e i
giardini, il design e l'arte – in-
fondendo nelle sue creazioni le ispira-
zioni più diverse. Il designer ha anche col-
tivato il gusto per la modernità e il desiderio
di celebrare l'eredità attraverso una prospettiva
costantemente rivolta al futuro. *“Non dobbiamo di-
menticare il passato, dobbiamo andare oltre”*, ha dichiarato
Raf Simons.



A lato,
Evening dress in pale pink silk organza embroidered with floral appliqués haute couture Dior spring/summer 2013
(Look 41).. Dior Héritage collection, Paris.



In queste pagine,
Models Antonina Vasylychenko, Daria Strokous, Kinga Rajzak, Alexandra Martynova, Zuzanna Bijoch, Nastya Kusakina,
Esther Heesch and Jac Jagaciak wearing - look 46, look 54, look 49, look 45, look 16, look 44, look 47 and look 48) - from
Dior haute couture autumn/winter 2012. Da *Vanity Fair US*, September 2012.

Collection Report ● Exhibition

Afrofuturism

Due opere dell'artista donate alla città partenopea

Afro-futurism: *A History of Black Futures* si è aperta allo Smithsonian's National Museum of African American History and Culture di Washington. La mostra esplora e rivela l'impegno storico dell'afrofuturismo con la storia afroamericana e la cultura popolare. "To think on Afrofuturism is to consider what the National Museum of African American History and Culture has long been dedicated to—that is, the bright future that Black people imagined and brought into being while confronting a perilous present", ha affermato Kevin Young, direttore del Museo. Coniato all'inizio degli anni '90 dallo studioso Mark Dery, l'afrofuturismo è un concetto in evoluzione espresso attraverso una lente culturale "black" che reinventa, reinterpretata e rivendica il passato e il presente per un futuro più emancipante per gli afroamericani. Utilizzando più di 100 oggetti provenienti da musica, film, televisione, fumetti, moda, teatro, letteratura e altro ancora, questa mostra copre più di un secolo della ricca storia espressiva dell'afrofuturismo e

ne in-



A lato, Rainbow wig worn by George Clinton, 1990–2000
Collection of the Smithsonian National Museum of African American History and Culture, Gift of Love to the planet
Funk pioneer and producer George Clinton paired the cosmic, sci-fi-influenced music of P-Funk with an array of outlandish and eclectic costumes, skits, and visual props, including this stage-worn wig.

*“Non dobbiamo dimenticare il passato,
dobbiamo andare oltre”.*

Collection Report ● Exhibition

d a g a
l'impatto e l'ampia in-
fluenza sulla cultura americana.
La mostra è divisa in tre sezioni: *The
History of Black Futures, New Black Futures e
Infinite Possibilities*. Per ulteriori informazioni
sul museo, visitare nmaahc.si.edu



A lato,
Moon Mask, ca. 1880 (Baule peoples, Côte d'Ivoire)
The Met, Purchase, Mrs. Howard J. Barnet Gift, 2015

African Cultural Astronomy For generations, African civilizations have looked to the stars and celestial bodies to gain knowledge. Their observations have informed the technological, ideological, and spiritual makeup of their lives. Stargazing and Skywatching people—from the Dogon, people of Mali, West Africa, the Yoruba, the Egyptians, and other cultural communities across the continent—developed the technologies of their cultures based on astronomical observations. From predicting the weather, creating calendars and trade routes, charting seasons, and outlining philosophical ideas, African civilizations created technologies to make sense of their world and beyond. Creating art and social practices through the lens of scientific observation and technology, the cultural astronomy of African civilizations serves as a precursor to Afrofuturism.



A lato,
Purple star costume designed by Sun Ra and worn by Arkestra members, early 1990s.
Collection of the Smithsonian National Museum of African American History and Culture

Arkestra Costume This Arkestra costume was designed by Sun Ra. "We started (wearing space costumes) back in Chicago. In those days, I tried to make the Black people, the so-called Negroes, conscious of the fact that they live in a changing world," he said.

Spain celebration

Juana Martin e Rossy de Palma in un evento a Le Bon Marché

Le Bon Marché, il grande magazzino di Parigi, omaggia i designer, i prodotti ibERICI ma anche gli amici intimi di Rossy de Palma attraverso una grande mostra che ha accolto i visitatori durante l'estate e fino al 15 ottobre. Per la serata di lancio Rossy de Palma ha dato vita ad un grandioso spettacolo di flamenco e Juana Martin, membro ospite del calendario ufficiale dell'haute couture parigina, ha creato venti look con riferimenti alla sua regione natale: l'Andalusia. Attraverso questa collaborazione la designer ha vestito l'intero cast. Christian Louboutin, amico intimo sia di Rossy de Palma sia Juana Martin e che con la designer ha collaborato alla collezione FW23, era presente alla serata.

OLÉ
LE BON MARCHÉ



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Collection Report Book

Jacques Estérel

Il Musée des Arts Décoratifs dedica un libro allo stilista

Les Éditions del Musée des Arts décoratifs di Parigi, in collaborazione con l'École du Louvre, ha dato alle stampe un nuovo volume della serie "L'œil de la mode" intitolata Jacques Estérel: Couturier d'avant-garde. Il volume ripercorre la carriera dello stilista raccogliendo le creazioni realizzate nel periodo tra gli anni Cinquanta e gli anni Settanta. Ingegnere, cantautore e interprete di successo, Jacques Estérel si è lanciato nella moda nel 1953, mescolando con audacia la musica e lo spettacolo ai suoi abiti d'avanguardia. La sua notorietà aumentò quando, nel 1959, disegnò l'abito da sposa di Brigitte Bardot. Stilista eccentrico ripenserà la funzionalità stessa dei vestiti immaginando outfit trasformabili, con maniche e lunghezza regolabili in grado di adattarsi ai desideri del cliente. Ha lavorato anche sul concetto di "gender" proponendo prima abiti unisex e poi, identici sia per uomini e donne. Il volume è frutto del lavoro di Julien Loussararian, diplomatico e museologia presso l'École du Louvre e specializzato in



A lato,
Ponchales de la ligne Sumériennes 71. Jersey épais aux bandes incrustées,
portés sur des collants intégraux collection Mes 4 vérités Automne-hiver 1970.
Photographie Sam Lévin © Ministère de la Culture, Médiathèque du patrimoine
et de la photographie Dist. RMN-Grand Palais/Sam Lévin

*Ingénieur, auteur-compositeur et interprète à succès,
Jacques Estère se lance dans la mode en 1953
mêlant avec audace la musique et le spectacle
à ses vêtements avant-gardistes*

Collection Report ● Book

storia
dell'abbigliamento. La
collana editoriale è diretta da
Denis Bruna, curatore delle collezio-
ni del Musée des Arts décoratifs per il di-
partimento di moda anteriore al 1800.

JULIEN LOUSSARARIAN
Jacques Estérel
Couturier d'avant-garde



1990
Ecole du Louvre
Palais du Louvre

Sopra, la copertina del volume.
A lato, *Monsieur, Madame et jeune homme "jersey"* — Ensembles pull-blouson et pantalon en jersey vieux rose, ceinture basse en métal articulé (or ou argent), sacs Kaplapla pour elle et lui, ligne "Negligé Snob".
Collection automne-hiver 1969-1970
Collection particulière © Archéives de Christian-Léandre Ganga



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Collection Report ● Exhibition

New York celebra la moda Made in Africa

Imane in New York

Dopo essere stata ospitata presso il Victoria & Albert museum di Londra, la mostra *Africa Fashion* è volata a New York dove è stata ospitata, presso il Brooklyn Museum, fino al 22 Ottobre. L'esposizione ha celebrato l'ingegnosità e l'impatto della moda africana dagli anni '50 a oggi. Organizzata tematicamente, *Africa Fashion* è la più grande mostra mai realizzata sull'argomento. Erano rappresentati più di quaranta designer e artisti provenienti da venti paesi tra cui: Kofi Ansah (Ghana) e Shade Thomas-Fahm (Nigeria), Thebe Magugu (Sudafrica) e Gouled Ahmed (Gibuti). Tra i designer anche le creazioni haute couture di Imane Ayissi.



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Collection Report ● Book

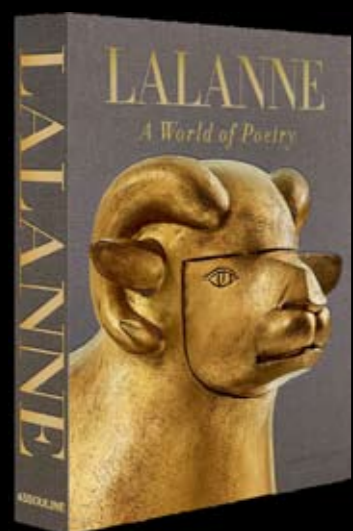
Les Lalannes

Assouline raccoglie il lavoro degli scultori

Da poco pubblicato il volume *Lalanne A World Of Poetry* pubblicato da Assouline che raccoglie il lavoro dei designer/artisti François-Xavier e Claude Lalanne celebri per le loro opere scultoree e d'arredo surrealiste. Il tomo, parte della collezione *Assouline Ultimate*, esplora alcuni dei pezzi più iconici del loro ricco corpus di lavori. L'autore Jean-Gabriel Mitterrand, gallerista e amico di lunga data della coppia, scrive un magnifico testo che ripercorre l'ascesa fulminea dei Lalannes, dalla loro prima mostra che catturò l'attenzione del gallerista Alexandre Iolas, fino alla loro definitiva consacrazione come creativi poetici del design. L'autore vanta una collaborazione di oltre quattro decenni con Claude e François-Xavier Lalanne e più di 20 mostre a loro dedicate presso la sua galleria. Jean-Gabriel Mitterrand è diventato un esperto dell'arte di Les Lalannes e ha prodotto una dozzina di libri e cataloghi dedicati al loro lavoro. www.assouline.com



A lato,
François-Xavier Lalanne. *Grand Canard*, 1971,
by Commissioned for a private client. Courtesy of Gros & Delettrez



Sopra, la copertina del volume *Lalanne. A world of poetry* edito da Assouline.
In queste pagine, François-Xavier Lalanne, *Carpe*, 1996, © Oliver Pilcher

vestito●

Collection Report ● Exhibition

Mucha a Firenze

Il lavoro dell'artista in mostra sino ad aprile 2024

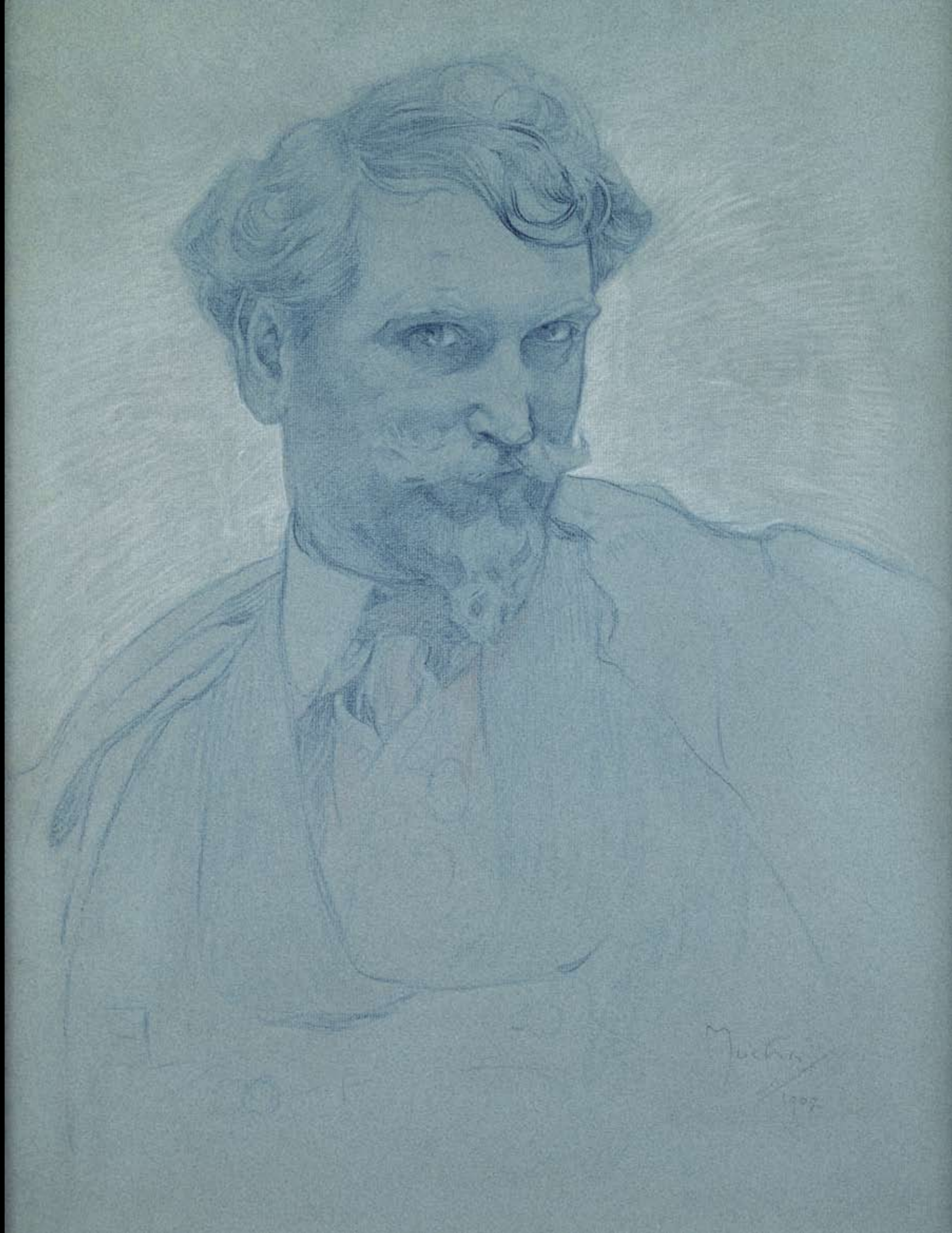
A Firenze è stata inaugurata una mostra dedicata al lavoro di Alphonse Mucha, padre dell'Art Nouveau. L'esposizione intitolata *Alphonse Mucha. La seduzione dell'Art Nouveau*, raccoglie oltre 170 opere tra cui manifesti, disegni e oggetti d'arte applicata della produzione dell'artista. A essi saranno affiancate una selezione di opere italiane per raccontare l'evoluzione dello stile Art Nouveau. La mostra è suddivisa in sezioni: Icone e Muse, La cultura bretone, Manifesti pubblicitari, Epopea slava, Lo stile Mucha e Art Nouveau in Italia. Prodotta da Arthemisia, la mostra è stata inaugurata il 27 ottobre 2023 al Museo degli Innocenti e sarà visitabile sino al 7 aprile 2024. www.museodegliinnocenti.it



A lato,
Alphonse Mucha, *Sarah Bernhardt: La Plume*, 1896
Litografia a colori,
© Mucha Trust 2023



In queste pagine,
Alphonse Mucha, *Donna che tiene in mano una margherita*, 1900
Tessuto,
© Mucha Trust 2023



A lato,
Alphonse Mucha, Autoritratto, 1907
Pastello blu e bianco su carta,
© Mucha Trust 2023

Gainsbourg et Yves Saint Laurent

Saint Laurent celebra una delle figure più emblematiche e "in-classificabili" del panorama recente: Serge Gainsbourg. In collaborazione con Maison Gainsbourg Anthony Vaccarello accende i riflettori su due indirizzi di Parigi. La prima è la casa dove l'artista ha vissuto per 22 anni, al 5 bis, rue de Verneuil, mentre al numero 14 è il museo che ripercorre la vita e la carriera dell'artista. Il museo espone oggetti tra cui i pantaloni da donna a un bottone di Serge Gainsbourg e la giacca a righe. Per l'occasione, questa iconica giacca è stata ridisegnata da Saint Laurent sotto la direzione creativa di Antonio Vaccarello. L'item è disponibile nei negozi Saint Laurent Rive Droite e nella boutique della Maison Gainsbourg. Nel 1981, Serge Gainsbourg scopre il lavoro di Stefan de Jaeger e gli chiede un ritratto, ora in mostra nella casa di Rue de Verneuil, mentre i negozi Saint Laurent Rive Droite di Parigi e Los Angeles hanno esposto due opere dell'artista. Stefan de Jaeger è stato uno dei primi artisti

Collection Report ● Icon



*“Non dobbiamo dimenticare il passato,
dobbiamo andare oltre”.*

Collection Report ● Icon

visivi
a utilizzare fotocamere
Polaroid per creare grandi com-
posizioni. Una selezione esclusiva di
vinili e libri vintage di Serge Gainsbourg
sarà disponibile per la vendita nei negozi e su
ysl.com.



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Collection Report ● Exhibition

Vincent Peters

Si è chiusa con successo la mostra di Vincent Peters a Bologna

E' terminata il 1 ottobre la mostra *Timeless Time* dedicata al lavoro del fotografo Vincent Peters. Ospitata da giugno presso Palazzo Albergati, è giunta a Bologna, dopo il successo riscosso a Palazzo Reale di Milano e ha raccolto gli scatti in bianco e nero del fotografo dedicati a celebrità e campagne pubblicitarie. Tra di essi: Christian Bale, Monica Bellucci, Vincent Cassel, Laetitia Casta, Penelope Cruz, Cameron Diaz, Angelina Jolie e Gwyneth Paltrow. La mostra è stata prodotta e organizzata da Arthemisia in collaborazione con Nobile Agency.



Collection Report ● Ado

advertising Saint Laurent

Kate Moss, Steve Lacy e Zoë Kravitz tra i guest della campagna fall 2023

Un bianco e nero raffinato dove il black profondo e seducente dei dress è rischiarato a tratti dal bianco dei dettagli. Questo il profilo delle nuove immagini che illustrano la campagna Saint Laurent fall 2023. A dare volto e corpo alle adv un plotone di talents come Hailey Bieber, Dominic Fike, Steve Lacy, Zoë Kravitz, Mica Argañaraz e Kate Moss. Gli elementi contemporanei del Dna del marchio: purezza, sensualità e anche una certa "durezza" - che in realtà è l'esibizione di quella merce rara che è la determinazione - sono resi con evidenza. Direzione artistica di Anthony Vaccarello, mentre all'obiettivo è Gray Sorrenti.





In queste pagine e in apertura, immagini dell'adv di Saint Laurent.
Direzione artistica Anthony Vaccarello, foto Gray Sorrenti

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Collection Report ● Exhibition

V & R al museo

Una mostra celebrerà i 30 anni di carriera del duo

Tramite il loro profilo Instagram, Viktor & Rolf hanno annunciato la retrospettiva che li vedrà protagonisti al Kunsthalle Munchen museum in Munich, Germania. Si intitolerà *Fashion statements* e verrà inaugurata a fine febbraio. L'esposizione celebrerà i trent'anni di attività dei designer. Celebrati per il loro approccio non convenzionale, le loro creazioni sono state scelte da Madonna, Tilda Swinton, Lady Gaga, Doja Cat e Cardi B. In mostra un centinaio di creazioni, molte delle quali esposte per la prima volta, insieme a numerosi video, schizzi e opere di rinomati visual artisti come Andreas Gursky e Cindy Sherman. *Viktor&Rolf Fashion Statements* è organizzata dalla Kunsthalle München e curata da Thierry-Maxime Loriot - che ha curato le mostre di Jean Paul Gaultier e Thierry Mugler. - in collaborazione con Maison Viktor&Rolf e L'Oréal Luxe. Inaugurata il 23 febbraio, resterà aperta sino al 6 ottobre 2024.





A alto,
Bardo Fabiani, *Maggie Rizer* during the *Russian Doll* collection, 1999
© Bardo Fabiani



A. alto,
Cindy Sherman, #415, 2004
© Cindy Sherman. Courtesy the artist, Sprüth Magers and Hauser & Wirth



A alto,
Tom Munro, *Lady Gaga* wearing *Cutting Edge Couture* collection, 2009
© Tom Munro



In queste pagine,
Ellen von Unwert, *Ana Jorge & Tanya Madisson (Paris)*, 2023
Late Stage Capitalism Wältz haute couture spring/summer 2023
© Ellen von Unwert

vestito●

Collection Report ● Auction

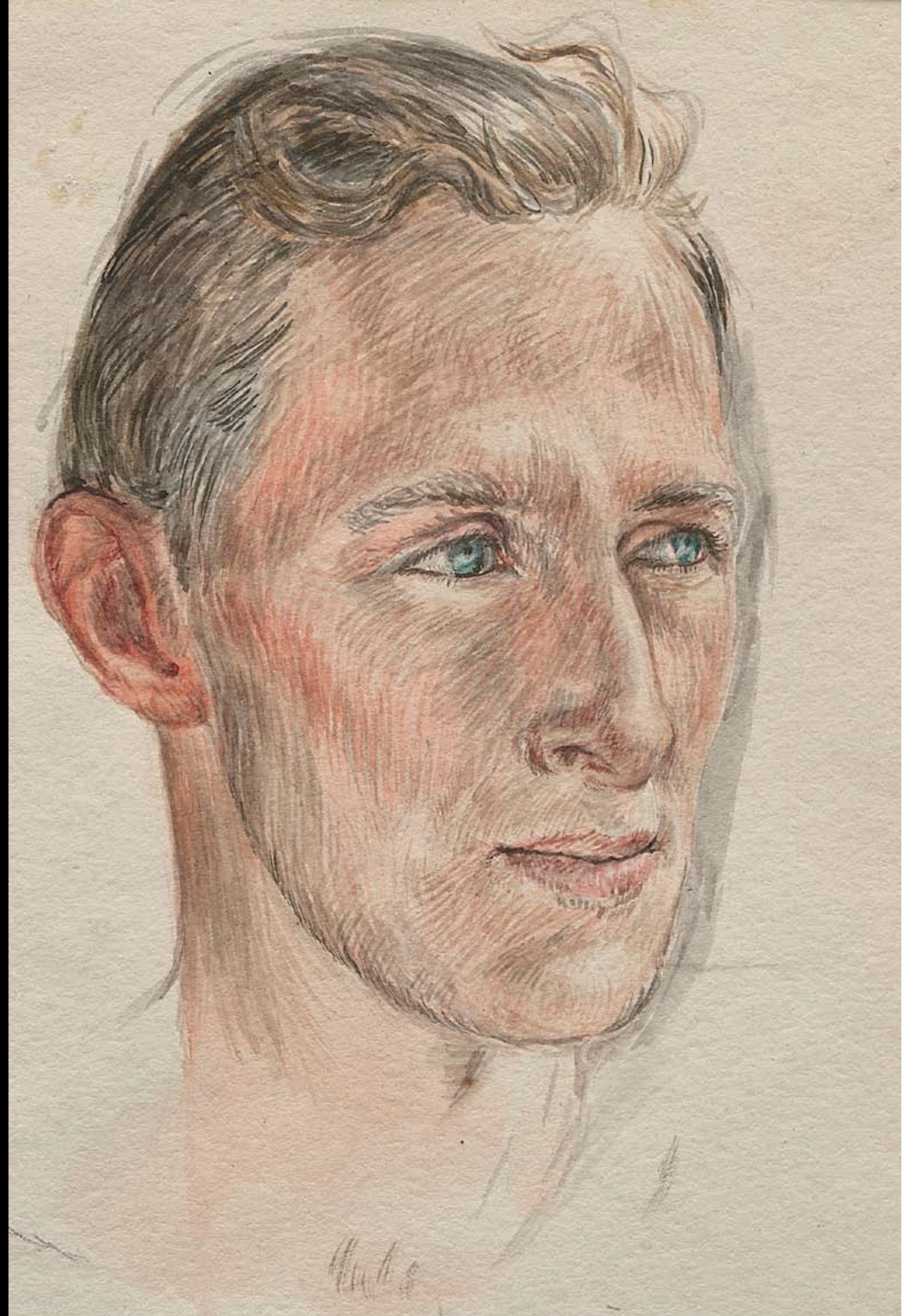
Da Bonhams Cornette de Saint Cyr a Parigi asta dedicata al corpo maschile


Male Form

Portrait Auction

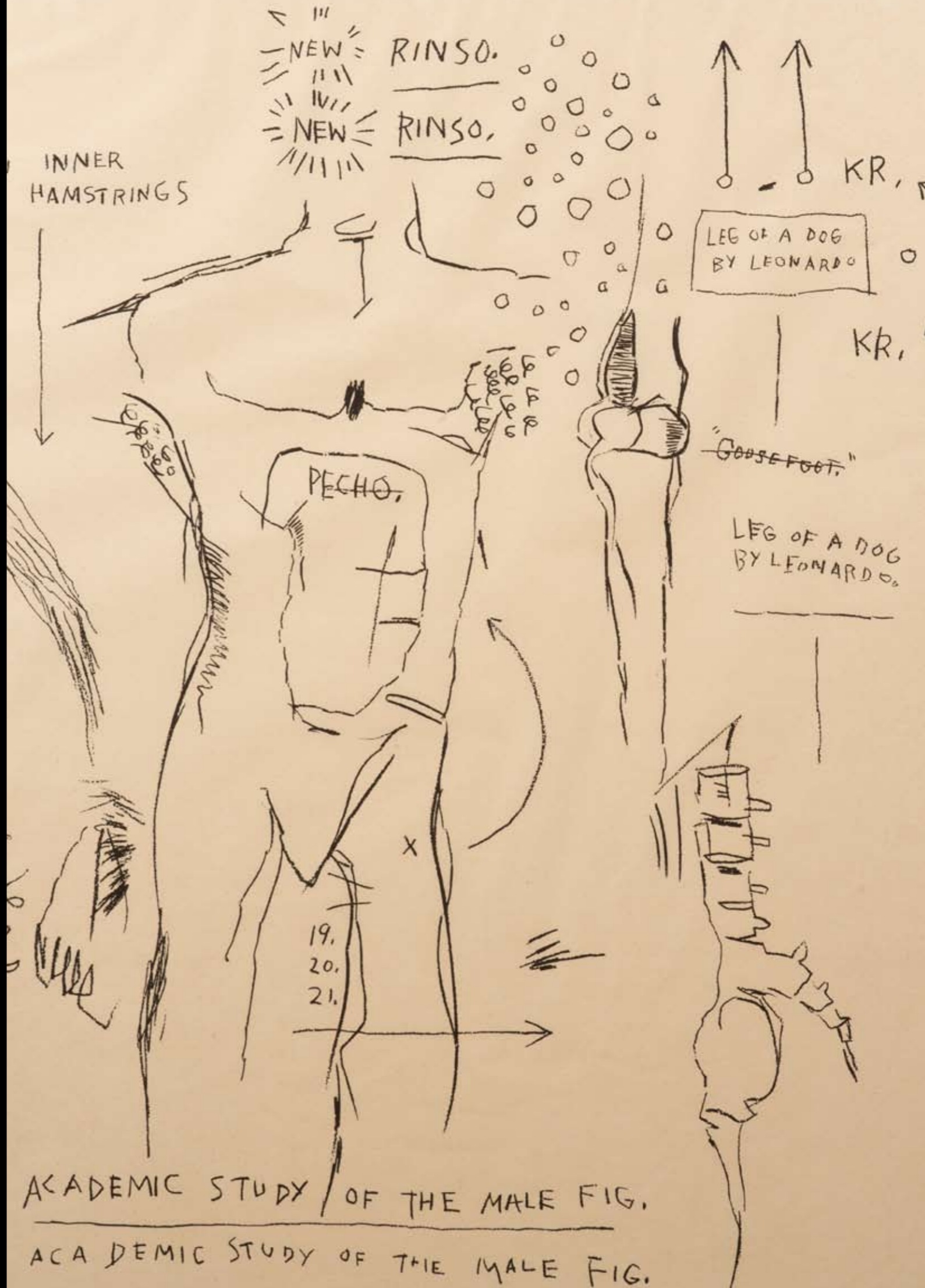
L'asta Male Form, organizzata da Bonhams Cornette de Saint Cyr è arrivata a Parigi dopo il successo precedenti aste sullo stesso tema tenutesi a Londra e New York. La missione resta immutato: sfidare un mercato tradizionalmente centrato sul concentrare lo sguardo sul corpo maschile. Tenutasi il 1 giugno ha visto andare all'incanto opere di Pierre et Gilles, Horst P. Horst, Jean Cocteau, David Hockney, Jean-Michel Basquiat, Wilhelm von Gloeden, Tom of Finland e Robert Mapplethorpe tra gli altri.

A lato,
Jared French, *Portrait*
pastel sur papier
Stimato €3000/5000
Venduto per 3584 euro





A lato,
Robert Mapplethorpe, *Charles*, 1985
épreuve au platine, 1985; signé et daté au crayon par Michael Ward
Stout, exécuteur testamentaire de la succession de l'artiste, et avec
l'édition '3/3' au crayon d'une main non identifiée.
Provenance Sale, Swann Auction Galleries, New York,
February 19, 2002, lot 98.
Littérature
R. Marshall, Robert Mapplethorpe, New York, 1988,
p. 143, illustrated.
Stimato €10,000 - 15,000
Venduto per 10240 euro



3
 A lato,
 Jean-Michel Basquiat, *Étude académique de la figure masculine, d'après Da Vinci, 1983*
 sérigraphie en noir sur papier de riz Okiwara épreuve non signée (mis à part l'édition de 20) avec le cachet sec de l'imprimeur, New City Editions, Venise, Californie
 Stimato €12,000 - 18,000
 Venduto per 15360 euro



A lato,
Baron Wilhelm Von Gloeden, *Jeune homme à la couronne de fleurs*, vers 1880
tirage albuminé
Stimato €1.500 - 2.500
Invenduto



Collection Report ● *Necess*

Price of Couture

Balenciaga pubblica i prezzi dei capi couture

In - frangendo un tabù legato alla "segretezza" dei fatti legati alla couture, la maison ha caricato online alcuni look della collezione haute couture, ma a far notizia è che oltre a immagini e descrizione, sono esibiti i prezzi. L'evento - unico nella storia di una maison - esibisce i prezzi dei costosissimi capi e accessori della collezione. Un esempio? 100mila euro per un abito in tulle rosso. Il crollo di un'ennesimo tabù?



COUTURE PIECES

[VIEW COUTURE PIECES](#)



< LOOK 53 FROM 52ND COUTURE COLLECTION



MAKE AN INQUIRY



< LOOK 53 FROM 52ND COUTURE COLLECTION

The Bustier Dress in red tulle is inspired by Cristóbal Balenciaga classic Couture. It is a long, embroidered, bustier-top evening dress.

The embroidery consists of corkscrew ribbons in varying sizes. Each ribbon is hand-cut into a rectangular strip of differing length and then individually folded and pulled around a tube by hand to ensure it keeps its shape.

The curled ribbons are then fixed with a sequin head on the dress. About 800 ribbons and 160 hours of work are required to complete the dress.

100 000 €

The Opera Pump Pantashoes in red double-faced technical silk knit are a signature Balenciaga style, seamlessly combining formal dressing with comfortable urban wear in a distinctive silhouette.

These are made in a high-grade technical silk knit. They feature Opera Pumps, which are set on an 11-centimeter covered heel that is drawn back, creating an optical illusion.

15 000 €

Collection Report ● Exhibition

Iris van Herpen

Il Musée des Arts Décoratifs dedica una mostra alla designer

Sarà aperta al pubblico dal 29 novembre la mostra *Iris van Herpen: Sculpting the senses* presso il Musée des Arts Décoratifs di Parigi e si configura come la celebrazione di una delle figure più emblematiche del recente panorama della moda. Classe 1984 e originaria dei Paesi Bassi, Iris van Herpen inizia la sua carriera con uno stage da Alexander McQueen e Claudy Jongstra per aprire poi, nel 2007, la sua maison. Quattro anni dopo entra nella Chambre Syndicale de la Haute Couture francese. L'anno di svolta è il 2010 quando presenta il primo abito stampato in 3D. È la rappresentazione plastica del nuovo punto di vista che la designer offre alla haute couture: la ricerca scientifica e la tecnologia aprono nuove strade alla creazione. Nascono creazioni stupefacenti che rinnovano il concetto stesso dell'alta moda e lo arricchiscono di variabili oniriche (provenienti dall'arte) e di tecnologie industriali (provenienti dal design), per un risultato che "mai si era visto prima".





A lato,
Iris van Herpen, *Hypersonic Speed Top*,
Capriole Collection, 2018. Iris van Herpen private collection
Foto Sølve Sundsbø



A lato,
Iris van Herpen, *Skeleton Dress*,
in collaboration with Isaie Bloch Capriole Collection 2020, Iris van Herpen private collection
Foto Luigi and Iango

vestito● Collection Report - Haute Couture Attitude

Il teatro del mondo può

"All the world's a stage".
William Shakespeare

The performative, transformative nature of dress has always been at the heart of the Harris Reed brand. Clothing can amplify the character of the wearer or alternatively communicate the role, or even gender they wish to portray. This sense of life lived as a dramatic performance is reflected in the collection title *"Il The World's A Stage"* and the theatrical theme runs throughout; from the upcycled theatre drapes that have been repurposed as gold lamé fabric, to the harlequin motif, the show's setting in the round, and the pure enjoyment of dressing up that these looks celebrate. Pageant Queens meet Henry Moore in an unlikely splicing of references. The glamour and excess of Pageant costumes are evident in the gold lamé and sequins that are offset with rich black velvet, and accented with crystal embellishments. In contrast to these high shine fabrications are silhouettes and cut-outs that echo the organic shapes and curving lines of Henry Moore's works, grounding the pieces in a fluid landscape. Form fitting second skin dresses are mixed with sculptural elements

Harris Reed ★



Collection Report ● Haute Couture Attitude

The performative nature of the Harris Reed brand...
 This sense of life lived as a dramatic performance...
 is reflected in the collection title runs throughout...
 and the theatrical theme runs throughout...
 "A Stage"
 "I be Warrance"
 "The World's A Stage"

that
 give the body entirely
 new shapes; mini skirts are pad-
 ded and bulbous, whilst a little black
 dress is theatrically extended with a sculp-
 tural collar that curves dramatically behind
 the head. The Pageant Queen's winning sash is
 draped and wrapped across dresses, and reimagined
 as a giant structured shawl. Corsetry is used to play
 with silhouettes, at some times exaggerating the waist,
 at others featuring unexpected shapes that appear to be
 placed off kilter, changing the balance of the natural form.
 This demi-couture collection celebrates the process of get-
 ting dressed; a sculptural bustier is paired with hip drapes and
 harlequin tights, apparently awaiting the crinoline skirt that
 should sit on top, fishtail skirting is upturned, reminiscent of
 someone mid-change with their skirt fanning out upwards,
 and a bustier almost reveals the chest, as if put on too quickly
 and moved the wrong way, capturing a glimpse of deshabilite.
 These moments frozen in time expose a beauty in finding
 new shapes and parts of the body to reveal, seeing sensua-
 lity through different angles.

Haute Couture Attitude

Harris Reed ★



Haute Couture Attitude

Harris Reed ★



vestit●
Poesia
Collection Report - Haute Couture Attitude
design

Noir Kei Ninomiya ★



Haute Couture Attitude



Noir Kei Ninomiya ★

Haute Couture Attitude



Noir Kei Ninomiya ★

vestit● *Collection Report - Haute Couture Attitude* Anatomy

"Human anatomy, the anatomy of clothing, the anatomy of flowers. An exploration of beauty and power through tailoring and tailoring fabrics and a focus on cut, proportion and silhouette. The foundations of fashion, cut on the body and inspired by the body within. The classic subverted: turned inside out and upside down. Volume is neat - strict - or exploded. Garments are dissected: slashed, sliced and twisted. Shoulders are strong. Waists are narrow. Heeled trousers elongate the leg; the bumster in reverse. The most prominent motif in the collection is the orchid, in its rarer forms cultivated but, after the daisy, the most common flower. It thrives in the air, resists being rooted and grows in the wild. Extraordinarily beautiful and infinitely adaptable, the orchid mimics both predator and prey. In the language of flowers, the orchid is a symbol of love".

Sarah Burton, Creative Director



Haute Couture Attitude

Alexander McQueen ★



Haute Couture Attitude



Alexander McQueen ★

Haute Couture Attitude

Alexander McQueen ★



Haute Couture Attitude

Alexander McQueen ★



A new beginning.

vestito●

Collection Report - Haute Couture Attitude

The
Nina Ricci fall/winter 2023 collection marks Harris Reed's debut as creative director at the maison. Shot through with femininity and frivolity, the collection takes its cues from the romantic drama of the maison's couture shows in the exuberant 1980s and 1990s era, expressed at Nina Ricci in lashings of micro-pleated tulle, bold polka dots, jewel tones, and audacious silhouettes. For Fall, those signatures are passed through Reed's gender-fluid lens to comprise magnetic tailoring, high-octane loungewear, extravagant outerwear and spotlight-grabbing gowns - all energized by larger-than-life accessories. *"As a queer kid growing up in Arizona, French fashion was my escape. Nina Ricci felt like my idealization of Paris: it had a dreamlike romanticism, with a deep respect for femininity, but it ultimately felt light-hearted and accessible to every kind of woman. For my inaugural collection for Nina Ricci, I wanted to nod to the Maison's extraordinary history and at the same time to reinterpret those feminine codes for a modern consumer in a poetic, humorous and fluid way. I like to dress individuals who want to have fun in clothes that have meaning and purpose. I'm so excited to usher in a daring new era at Nina Ricci that I*



Collection Report ● Haute Couture Attitude

“As a queer kid growing up in Arizona, French fashion was my escape. Nina Ricci felt like my idealization of Paris...”

hope
will be more inclusive
and exciting than ever before”,
says Harris Reed, creative director of Nina Ricci. The collection is playful in proportion and silhouette, with an optimistic colour palette and youthful spirit that both nods to the archive and chimes with today’s pop-culture predilections. Tailoring, eveningwear, sportswear and denim combine in a day-to-night wardrobe proposition that fizzles with femininity. Cocooning and floor-sweeping outerwear in faux-fur stripes and cheetah print meets its match in sequin-embellished loungewear. For evening, cropped cocktail dresses in taffeta come with tulle-pumped skirts, while gowns in polka-dot or micro-pleated tulle are adorned with outlandish bows and sport fishtail hems. Every look is elevated by bold platform heels, underlining the collection’s glamorous attitude. Couture-inflected materials reference the refined flamboyance of the maison’s archive, mixed in with modern-day staples: taffeta, tulle, Chantilly lace and double-faced crepe mingle with denim, leather and faux fur.

Collaboration with Charlotte Tilbury
The beauty look for the Fall/Winter 2023 presentation has been created in collaboration with the British luxury make-up and skincare brand Charlotte Tilbury. Creating a signature look for the models, Charlotte and her team of international make-up artists bring their

Collection Report ● Haute Couture Attitude

For my inaugural collection for Nina Ricci, I wanted to nod to the Maison's extraordinary history and at the same time to reinterpret those feminine codes for a modern consumer in a poetic, humorous and fluid way.

signature glamour to the fluid romanticism of the collection.

Collaboration with Jeanine Brito

Several prints in the collection and the design for the show invitation have been adapted from a series of paintings by the German artist Jeanine Brito. Self-taught, and with a background in graphic design, Brito's work explores themes of memory and desire. Symbols from the archive including the Three Graces, doves, apples and flowers have been imaginatively transposed by Brito to a theatrical, surrealist context for Fall, the first step in an ongoing collaboration with the maison.

Haute Couture Attitude

Nina Ricci ★



Haute Couture Attitude



Nina Ricci ★

vestito● *Collection Report - Haute Couture Attitude*

ABOUT FRENCH STYLE

Cos'è lo stile francese? La domanda in sé è un enigma, che accende un fascino infinito. Una moda incerta che risiede al di sopra di un fondamento ossimorico di audaci tradizioni. Una moda evolutiva, come un palinsesto di correnti multiple da tutto il mondo, in cui le convenzioni della moda abbracciano una stupefacente miscela di culture per diventare ciò che è conosciuto come l'eccezione francese. Questo stile d'ineffabile magnetismo che ancora intriga il mondo, anche questo paradossale: raffinatezza con un'aria da dilettante. L'allure francese è un trompe l'oeil. Il tocco francese non manca mai di affascinare. Legata a questo patrimonio unico, Louis Vuitton ha sempre avuto in sé l'anima del viaggio. La maison è un vascello che naviga attraverso il tempo, guidata dal vento del savoir-faire, della ricerca tecnica, della scoperta e degli ideali artistici. Per la Collezione Autunno-Inverno 2023, la sfilata torna nei saloni a volta del Musée d'Orsay, dove l'artista Philippe Parreno e il designer di produzione James Chinlund firmano ancora una volta la scenografia con un concept basato su illusioni acustiche concepite da Nicolas Becker. Il mistero stilistico si infittisce. Una storia (di moda) francese.

Louis Vuitton ★



Haute Couture Attitude



Louis Vuitton ★

Haute Couture Attitude



Louis Vuitton ★

vestit● *Collection Report - Haute Couture Attitude*

Circularity Project

In the past 3 years, my health problems led me to become aware of environmental issues that could be the cause of my health problems. At the same time, I have started to think that creating my collection itself may expedite ecological destruction, such as the mass disposal of clothing. I noticed that it is not just about other people's problems. That thought made me launch a new "Circularity Project" in tandem with my brand Atsushi Nakashima. Through this project, I learned that my clothes could be renewable and then I can create high-design pieces with recycled materials from my past collections. The "Circularity Project" collection could be a new experience to enjoy fashion for all the people who love fashion. I hope that more people who meet our show get interested in circularity and taking a part in it. Of course, it is hard to achieve that we recycle 100% of clothes now. This show is the first step of our project to raise environmental issues in the world. I'm trying to reduce pressure on the environment and running to the goal eventually. The apparel brand [Atsushi Nakashima] will be reborn as a brand that addresses environmental issues for

Atsushi Nakashima ★



Collection Report ● Haute Couture Attitude

I have started to think that creating my collection, itself may expedite ecological destruction, such as the mass disposal of clothing. I noticed that it is not, about other people's problems.

- o u r
future after 100 years.
- Materials will be primarily made from recycled materials, materials made from plant-derived polylactic acid, and waste materials from past collections.
 - The Atsushi Nakashima style will be maintained while working on sustainability.
 - The latest look uses an NFC (Near field communication) chip as a digital touch point.

Haute Couture Attitude



Atsushi Nakashima ★

Haute Couture Attitude



Atsushi Nakashima ★

Haute Couture Attitude



Atsushi Nakashima ★

Haute Couture Attitude

Atsushi Nakashima ★





vestito • Collection Report - Haute Couture Attitude

casas

spirits

Whilst peeling back the layers of his Bloomsbury townhouse, Erdem discovered echoes of the building's former residents. Sickly arsenic green wallpaper lined one room, long buried by subsequent owners. He found the drawing of a nude silhouette tucked away in a chimney breast. Evidence of a hatch in the kitchen next to the entrance hall suggested a monitoring of comings and goings, and the outline of a doorway gives a clue that the building was once connected to its neighbour. The old house has secrets. Who are its ghosts and what are their stories that linger still? In Victorian times, the building was joined to its neighbours to form "A Home of Hope for the Restoration of Fallen Women", founded in 1860 and active until the early 20th Century. By 1892 the interconnected houses had received 3,216 women through their doors. The majority were temporary residents for whom hope eventually delivered (one hopes). To be admitted to the Home of Hope was to be offered a hand from the brink of falling out of society. The stakes were high. The Home of Hope was considered a benevolent environment, though records reveal a riot incited in the square by intoxicated

la

Collection Report ● Haute Couture Attitude

Whilst peeling back the layers of his Bloomsbury townhouse former residents...
Fradem discovered echoes of the buildings former residents...
The women are long since departed but the imprints and vestiges of their presence remain.

resi-
dents who had missed
their curfew, which might sug-
gest otherwise. Perhaps there is a
sense of unravelling revelry in the bones
of the house too? Constant footsteps on stairs
and floorboards and endless doors opening and
closing, induce surreal hallucinations. The women
are long since departed, but the imprints and vestiges
of their presence remain.

Haute Couture Attitude

Erdem ★



Haute Couture Attitude

Erdem ★



Haute Couture Attitude

Erdem ★



Haute Couture Attitude

Erdem ★



Haute Couture Attitude

Erdem ★



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Couture CompleSSita'

For the men's "Luxor" runway collection press notes in January, I wrote the following: "If Venice, Italy, has been my summer retreat then Luxor, Egypt, has become my Winter retreat. The vastness and scale line up with the Cecil B. Demille fantasy of Egypt in the movie "The ten commandments" (art directed by Paul Iribe!). Which I watch nightly while working out with "Brutalismus 3000" pumping through my earphones. Merging real life with fantasy life is one of my favorite things. And measuring the insignificance of contemporary tensions against that idea of eternity comforts me". For the women's "Luxor" runway collection, we are one year into a war and witnessing how inspiring dignity in the face of aggression can be. Times like these might call for a respectful formality and sobriety with moments of delicacy as reminders of what is at risk and at stake. Clothes have been reduced to the simplest of shapes. There's a gentle but defiant swoop to the soft jumbo padded garlands slung over shoulders or the swinging folds of a flowing cape. These are worn over lengths of wool wrapped at the bosom as elongated bustiers... or wrapped at the hip to create skirts with sinuous trains. The garlands are simply duvet-



For the women's "Luxor" runway collection, witnessing how inspiring we are one year into a war and aggression can be.

Collection Report ● Haute Couture Attitude

filled
donuts of varying sizes
executed in airy and lightweight
grs (global recycled standard) certified
recycled polyamide or enzyme-finished
heavyweight pure silk charmeuse, both woven
in Como, Italy. Donuts and cowls also come in
lightweight veg tanned and waxy lamb skins from
Solofra outside of Napoli in the south of Italy. Veg tan-
ning means only vegetal and natural tannins are used in
the process of tanning and preserving the leather. Knit tu-
nics and dresses are slashed to the armpit or slit to the thi-
gh, suggesting the physicality of action. Leggings, stockings,
and briefs allow them to be worn in layers covering or revea-
ling at will. They are made from grs (global recycled standard)
certified recycled cashmere. Using recycled cashmere helps
to find a purpose for raw materials that would otherwise be
discarded and lessen the dependency on virgin fibres. Matte
sequins in muted tones are embroidered onto coats cut in
rws (responsible wool standard) certified felted pure wool.
Using rws wool ensures a high standard of animal welfare
and environmental sustainability. Each bale of wool is
also traceable back to its source. Skirts, dresses, and
donuts are also shown in 13oz japanese indigo selved-
ge denim, which is mineral washed and finished
with an acid colored degrade or shredded by
lasers. Our denim wash house in Veneto,
Italy, uses only zdhc certified pro-
ducts and utilizes a water pu-
rifying process that

Collection Report ● Haute Couture Attitude

Times like these might call for a respectful reminder of what is at risk.
and at stake. Clothes have been reduced to the simplest of shapes.
Formality and sobriety.

enables them to recycle a large portion of the water used. Cuffs and chokers produced in the outskirts of Florence are made from solid aluminum in a dark bronze finish ornamented with smokey quartz crystals cut outside of Venice. Gloves made in glossy or shaved hair-on calf leather are made by a 5th generation family company founded in 1923 and situated in the center of Naples, Italy. Each glove takes no less than 25 stages to produce, carried out strictly by hand. Our lucite-heeled platform boots are swollen to new dimensions with duvet padding in veg tanned leather from Tuscany, Italy. The tannery making this leather has a 1wg gold rating. This ensures traceability of raw material, high environmental standards, and efficient use of energy and water consumption in the tanning process. Peaches, a queer pioneer going on tour to commemorate 20 years since her debut album, *The teaches of peaches*, introduces a new song for the soundtrack titled "Survive". The graphic sexuality in her intelligent lyrics over tight brutal electronic beats helped make a generation of feminist women singers revel in as much sexual control as had been traditionally held by their male musical counterparts. She is an essential counterbalance to intolerant energy that is still unfortunately a fact of life. And her scrappy resistance and ferocity is an example more relevant than ever.

Haute Couture Attitude



Rick Owens ★

Haute Couture Attitude



Rick Owens ★

Chasing Dreams

vestito • Collection Report - Haute Couture Attitude

Ideas that spring from the unconscious into a white space like a waking dream. A surrealist spirit grounded in a real-world sensibility. Unexpected materials, the perpetual pursuit of Paco Rabanne, emerge with new intrigue. Sensations are translated through the symbolic pillars of design: colour, form, volume, movement. On the surface, this collection reads like an exploration of textures. What looks like fur is hairy wool. Shards of lurex appear sprinkled atop knitwear. Metal mesh seemingly morphs into leather. Gauzy mousseline studded with strass gives an eerie smoked effect, a shimmering shroud. Metallic decoration suggests the coat of a fantastical, mechanized creature. Clear crystals dangling from dresses resemble ice cubes. In this modern material awakening, Julien Dossena channels the historic friendship between Paco Rabanne and Salvador Dalí: two Spanish visionaries linked by their radical artistic expression. From women outfitted in contemporary armour to landscapes unbound by natural laws, they created parallel and, at times, overlapping worlds that were at once magical, mystic and mysterious. With participation from the Fundació

Paco Rabanne ★



In this modern material awakening
Paco Rabanne channels the historic friendship between
two Spanish visionaries
linked by their radical artistic expression.

Collection Report ● Haute Couture Attitude

Gala-
Salvador Dalí, the col-
lection features four paintings
– including *The Shades of Night Descending* (1931) and *Sun-Table* (1935) – that beco-
me both distorted and dimensional through
assembled panels. Extracts from the artists' ima-
gination show up elsewhere: a bejeweled pomegra-
nate virtually throbs at the gathered heart of a flou
dress; small telephones dangle from earlobes. Statuesque
silhouettes make a sensual impression: long and direct
with shifting focal points – tied at the décolleté, exposed
around the core, draping and pooling towards the ground.
Austere statements that nonetheless envelop the body. Syn-
thetic lavender, sfumato blue, ochre and almond bring subtle
richness to gleaming metal and elemental black. Interspersed
throughout the sequence of looks, leather boots that fit like
second skin boast reflective wedges as though floating. Pointy
silver flats recall the earliest decade of Paco Rabanne, while
a new retro sneaker grounds coordinated pieces with a '90s
allure. Bags revisit signature elements as evolved studies:
pastilles torqued and twisting; glossy colour atop the
assemblages; organic, compact shapes. As a coda to
the couturier's legacy, the show ends with five ar-
chive creations accompanied by spoken extracts
atop the soundtrack. Spanning five decades,
these dresses signal the innovative craft-
manship that will always define the
timeless and totemic women
of Paco Rabanne.

Haute Couture Attitude



Paco Rabanne ★

Haute Couture Attitude



Paco Rabanne ★

Haute Couture Attitude

Paco Rabanne ★



Collection Report ● Haute Couture Attitude

Women have become fighters, so I dressed them in armour,
and indeed, with this armour independence from men
they try to vanquish their very symbolic and reflects our times.
I believe this is very symbolic and reflects our times.”

Paco Rabanne's Words

His name is Paco Rabanne. And he stands at the cutting-edge of fashion just as Soto, Agam, Schoffer or Vasarely are at the forefront of modern art.

“I am a technician with a technical background, an architect, driven by his time, fully committed to the here and now, deeply in love with our time and eager to express it through my work and what I create”. (1)

“When I do something, I like people to know that I have done it. To see if the gesture I made is pointless or not. To see if there is a ripple effect. It's basically a gigantic... It's not an ambition, it's a gigantic curiosity. I think it's very important to be curious. You do something and then you wait, you expect to see the reaction. Whether it's good or bad, I don't care. Whether people appreciate what you do or not, I really don't care. But I like to see if there is a reaction. If people walk away feeling disgusted, I think that is great. If they stay and applaud, I think that's great”. (2)

“This is precisely the role of a garment: to charm, to arouse love within people. Love, this is the driving force behind any kind of activity”. (3)

“I think that every profession has a reason to exist, and fashion attracted me because of its external,

Collection Report ● Haute Couture Attitude

By working with unusual materials, I don't go to the regular suppliers of Haute Couture. I go to ateliers, I go to factories, I go to laboratories, I go to the oddest places on earth trying to find a new material... that could be interesting."

symbolic nature. Fashion is only symbolic from an external point of view. I have made anti-fashion clothes, very special clothes with particular shapes and colours to observe the reaction on women, to experience it on women. And it worked. You wouldn't believe how some shapes, some colours can trigger the acceptance of rejection for someone". (4)

"Women have become fighters, so I dressed them in armour; and indeed, with this armour, they try to vanquish their independence from men. I believe this is very symbolic and reflects our times". (5)

"By working with unusual materials, I don't go to the regular suppliers of Haute Couture. I go to ateliers, I go to factories, I go to laboratories, I go to the oddest places on earth trying to find a new material, a cloth, a canvas that could be interesting". (6)

"Each garment must express something. I try to make a garment that will make one woman appear strange; another that will make her very sophisticated; another that will make her modern; another aggressive; another erotic; and still another one... Each garment, for me, is a whole". (7)

"You can't be a designer of the future because the future doesn't exist. I believe I am a contemporary fashion designer. I work for contemporary fashion, with contemporary techniques, with con-

Collection Report ● Haute Couture Attitude

You can't be a designer of the future because the future doesn't exist. I believe I am a contemporary fashion designer. I work for contemporary techniques and materials. I don't know what it is. I don't know what it is.

t e m -
 porary materials. The fu-
 ture? I don't know what it is". (8)

"Some of my garments try to reflect in clothing the same concerns as, for example, Julio Le Parc in painting. Julio Le Parc creates sculptures; he has left the canvas. He paints with pieces of metal. I also design dresses with pieces of metal". (9)

"We enjoy ourselves immensely here. Basically, we make clothes, we try them on the model, and we burst out laughing for a whole day. It's wonderfully fun". (10)

(1), (2), (3), (7), (9), (10)
 da *Métallo de la mode*: Paco Rabanne. Panorama, 1968, Collection RTF/ORTF

(4)
 da *Paco Rabanne à propos de la mode*, Bibliothèque de poche, 1970, Collection RTF/ORTF

(5), (6)
 da *La mode métallique Paco Rabanne* TFI Actualités 20H, 1976, Collection TFI

(8)
 da *Paco Rabanne, Zoom*, 1967, Collection RTF/ORTF

Working Class Heroes

Memories of outfits worn day to night by his mother, aunts, and neighbours in the 1980's, the AW23 collection is a celebration of the complexities of growing up in a working-class environment. Housewives, cleaners, barmaids, all play a significant role. Humble materials, minimal decoration and unexpected AI generated animal prints of Rats, Butterflies, Pigs and Chicks create a modern wardrobe for those who desire clothes that challenge sartorial tastes and standards. Chopping board collars both frame and conceal the face. Bustles are used both on the front and back of the body, reminiscent of tied bin bags and barmaid style skirts that create a sultry waddle. Flower motifs soften hard line silhouettes on tailoring and clean white cottons and silk organza's. Colours range from school uniform charcoals to pop primary colours, all grounded by black.

vestito. Collection Report - Haute Couture Attitude

Christopher Kane ★



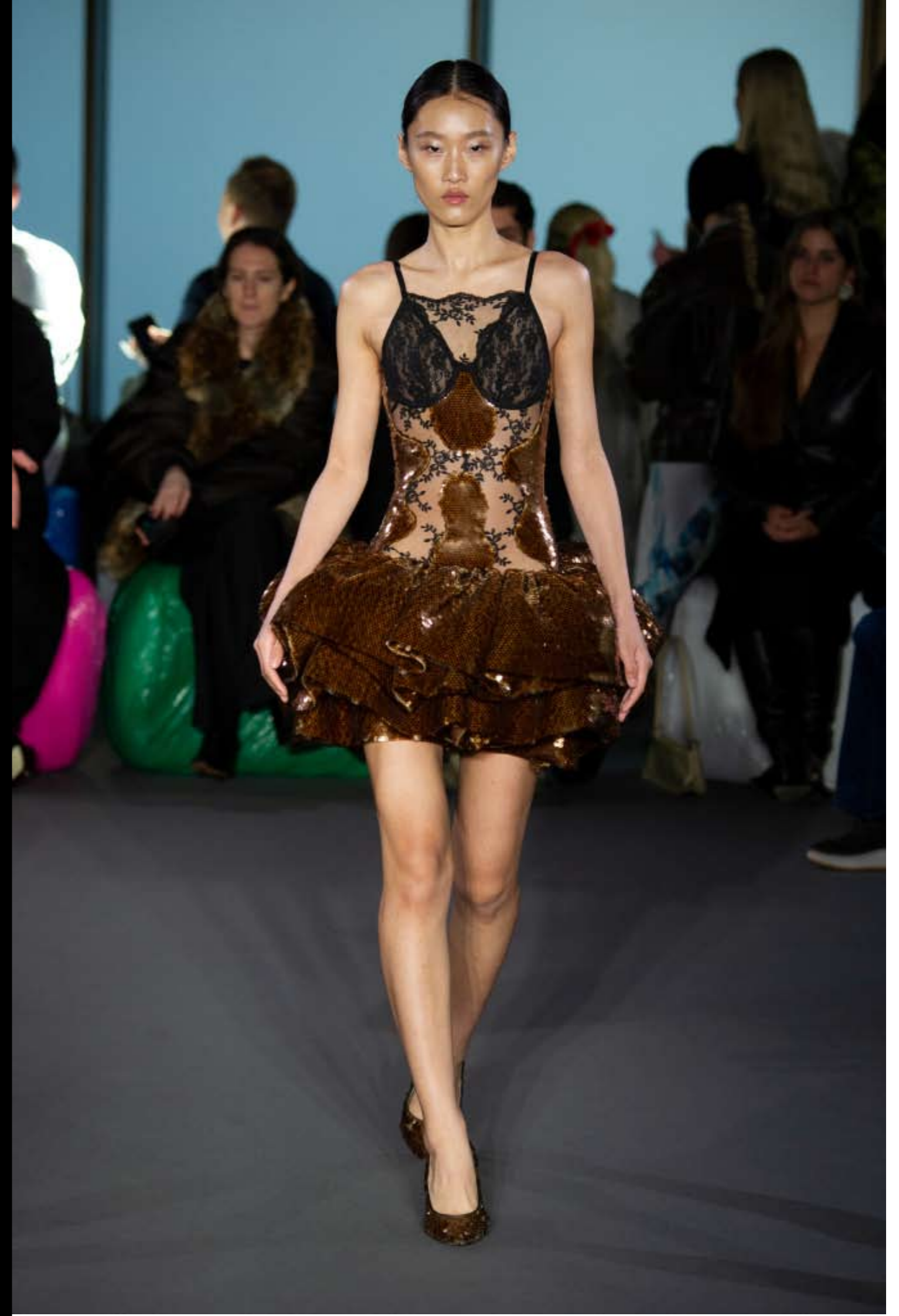
Haute Couture Attitude



Christopher Kane ★

Haute Couture Attitude

Christopher Kane ★



vestit● *Collection Report - Haute Couture Attitude*

Pump the Volume

Comme des Garçons ★



Haute Couture Attitude



Comme des Garçons ★

Haute Couture Attitude



Comme des Garçons ★

vestito • *Collection Report - Haute Couture Attitude* Lughnasa dh

Stemming from the
Autumn
Irish Relationship traditions and
rituals
Peeling the apple in the mirror to reveal
your future love. The blood daubed on chil-
dren's foreheads for
protection from otherworldly beings and bad
luck.
A twisted lullaby
Stuffed roses, pressed ribbon, trapped lace
Pony trap and pony kids
Baby blues with Pearl
Blood red
Lace
Navy like the sea



Haute Couture Attitude



Simone Rocha ★

Haute Couture Attitude



Simone Rocha ★

vestito



Foto Rory Van Millingen

Collection Report • Haute Couture

Corpo è spettacolo

La haute couture onora il corpo

L'haute couture celebra il corpo: esibendolo, santificandolo o espandendolo nello spazio. Parti del corpo mostrate o santificate (come quelle delle celebrities). Parti del corpo potenziate a diventare volume nello spazio. Il corpo femminile è al centro delle riflessioni dei creativi che lo rileggono attraverso le tecniche dell'Arte. Lo disegnano, lo dipingono, lo scolpiscono e lo costruiscono nello spazio come architettura. Il risultato? Uno spettacolo per l'occhio. E del resto, anche la scienza contemporanea è lì a ricordarcelo: "l'occhio è cervello".

Marco Cortesi

Jean Paul Gaultier ★



vestito • Collection Report

e gli artisti.

"Ogni spirito si costruisce una casa; è oltre la sua casa, un mondo; e oltre il suo mondo un cielo. Sappiate dunque che il mondo esiste per voi: createvi, dunque, il vostro".

Ralph Waldo Emerson

Dopo la scorsa stagione, in cui ogni look tendeva a qualcosa di conciso e talvolta di sorprendente, il mio istinto è stato quello di costruire la collezione in modo diverso, per avventurarmi, esplorare e osare. Una sensazione più organica, più sensuale, più immediata. Ho trovato la libertà nei singoli pezzi, scomposti: una camicia bianca, pantaloni perfetti, enormi cappotti di piuma e persino capi base di maglieria come cardigan e gonne a tubo. Ho voluto creare un guardaroba impossibile. Non perché sia impossibile da indossare, ma perché sia straordinario, un'interpretazione surrealista dell'armadio base di una donna. C'è un senso di libertà, di disobbedienza. Sono pezzi che una donna può assemblare come vuole; con quella sensazione di trasgressione e spontaneità che dovrebbe provare mentre lo fa e che ho provato anch'io mentre li creavo. La maggior parte dei "look" sono stati creati nei giorni precedenti alla sfilata, al contrario delle for-



Collection Report ● Haute Couture

*Più di ogni altra maison,
Schiaparelli ha sempre dialogato con gli artisti:
una forma d'arte che parla e si ispira ad un'altra.
In questa collezione, ogni pezzo è stato ispirato
da un artista...*

mule
dalla testa ai piedi su
cui si è lavorato per mesi. Que-
sto approccio è stato una rivelazione.
Ad unire tutto è il celebre legame di Schia-
parelli con l'arte e gli artisti - la loro audacia,
il loro colore, il loro modo di lavorare. Più di ogni
altra maison, Schiaparelli ha sempre dialogato con gli
artisti: una forma d'arte che parla e si ispira ad un'altra.
In questa collezione, ogni pezzo è stato in qualche modo
ispirato da un artista, sia dell'epoca di Elsa, sia della metà
del secolo scorso, sia nostro. (Abbiamo dipinto un corpo
umano e lo abbiamo smontato tratto per tratto, ricucendo
ogni pennellata con migliaia di paillettes). Abbiamo dipinto a
mano il corpo di una donna con pennellate ispirate a Lucian
Freud e poi trasferito l'immagine su una calza di seta elasti-
cizzata, dove ogni pennellata è stata riprodotta da paillettes
scintillanti. I mosaici a specchio dello scultore Jack Whitten
hanno dato vita a un cardigan e a una gonna stretch. Un por-
tasigarette in pelle rifinisce la gonna di un abito da ballo, in
omaggio a Sarah Lucas, mentre le perline e la polvere blu
che ricoprono una moltitudine di superfici echeggiano
la tinta intensa di Yves Klein, ma anche le illustrazio-
ni per bambini di Mirò. La collezione comprende
anche le albe surrealiste di Dalí che danno vita
a una moltitudine di colori dégradé, senza
tralasciare Matisse (non le sue opere, ma
le fronde di palma dell'hotel Regi-
na, ora in shearling nero nel
fantastico cappotto

*Viviamo e creiamo moda in un'epoca in cui la creatività
le novità di internet e le gag delle celebrità ci arrivano quotidianamente...
La maggior parte di esse viene dimenticata entro un giorno.*

Collection Report ● Haute Couture

a pelo
lungo) e persino una Venera in marmo bianco che si è trasformata in un cappotto invernale in Melton. Persino le pareti della casa-studio londinese di Lucien Freud hanno ispirato il caos pittorico di un piumino oversize in "laminato" bianco. Questa collezione è stata fortemente ispirata dal tormento e dall'estasi della creazione, ma innanzitutto offre capi che una donna può amare per tutta la vita. Questa combinazione di trasgressione e ingegno si estende anche agli accessori: le monumentali sculture di Giacometti sono reinterpretate come sottili gocce d'oro ricoperte di pietra, per dare vita a un nuovo capitolo di bijoux. Le amate decorazioni di Claude Lalanne hanno ispirato spille e polsini d'impatto massiccio, per i quali ho utilizzato le mie piante d'appartamento: tagliavo una foglia, la portavo qui e la facevo fondere in metallo, imprimendovi i volti dei nostri artigiani d'atelier. Ci sono anche montagne di bijoux in legno - la prima volta per Schiaparelli. Mani in radica, aragoste bianche in gesso e la Colomba dell'Inaugurazione, nostro simbolo e promessa di speranza, immersa in una foglia dorata a 24 carati. Anche la nostra nuova borsa Schiap stata ripensata. Dipinta a mano in cocodrillo multicolore, ricoperta da cumuli di perline di legno leggero, o con la tecnica "trapunto" riecheggiata da fili bianchi di perline di gesso e l'iconico metro decorato con perline. Le scarpe a punta con il buco della serratura

Collection Report ● Haute Couture

Per questo ho voluto che questa collezione fosse aggressiva
e che affondasse le sue radici in riferimenti artistici inconfondibilmente umana,
Vestire, decorare, ma soprattutto creare, gli altri.
è un istinto primario come tutti gli altri.

sono
ridotte al minimalismo
più assoluto, con il metro della
maison che corre intorno alla gamba.
Un dettaglio che ritroveremo nelle future
collezioni di scarpe. Viviamo e creiamo moda
in un'epoca in cui la creatività, le novità di inter-
net e le gag delle celebrità ci arrivano settimanal-
mente, quotidianamente, ormai ad ogni ora. Alcune
di queste non sono nemmeno create da mani o menti
umane. La maggior parte di esse viene dimenticata entro
un giorno. Per questo ho voluto che questa collezione fosse
aggressiva, inconfondibilmente umana, e che affondasse le
sue radici in riferimenti artistici senza tempo. Vestire, deco-
rare, ma soprattutto creare, è un istinto primario come tut-
ti gli altri. Quando si va verso l'ignoto, quando l'espressione
creativa e la fama sembrano disponibili per tutti, almeno per
un momento, ci chiediamo: cosa può emergere? Per questa
maison è la forza del design, la forza dei nostri artigiani e la
forza della mano umana al lavoro.
Daniel Roseberry

Haute Couture ● *Collection Report*



Schiaparelli ★

Haute Couture ● *Collection Report*

Schiaparelli ★



Haute Couture ● *Collection Report*



Schiaparelli ★

Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



Schiaparelli ★

Haute Couture ● *Collection Report*

Schiaparelli ★



Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



Schiaparelli ★

Haute Couture ● *Collection Report*



Schiaparelli ★

vestit● Collection Report

All is illusion.

It all started with a desire to present my work in a different way. To celebrate life, the younger generation and women who fully embody the outfits they wear in front of you. My débutantes are not beginners. They embody my vision of couture at its most noble, lively and democratic. All is illusion. The taffetas are featherweights and the outfits far more structured than they appear, however fluid they may be. In the end, superimpositions hide their game, as transparency is at the source of this collection where lace and neo-corsets express themselves freely. It's an elegance that finds its source in real life, where clothes live unfettered and in motion. Lightweight, rhinestone knitwear operates like new-age armour. Sequins and poplin are happily married, resurrecting the codes of men's boxer shorts in the light of this joyful femininity. The leggings and bralette duo lose their casualness when integrated with refinement into an evening gown designed to exult. Lastly, the tuxedo jacket, more fitted than usual, lives out its idyll with swimsuits whose destiny is to be composed. The brilliance of black and ivory, signature navy blue, the softness of matte nude and a

noisition.

Julie de Libran ★



Collection Report ● Haute Couture

*It all started with a desire to present my work in a different way.
To celebrate life, the younger generation outfits they wear in front of you.
and women who fully embody the outfits they wear in front of you.*

h i n t
of colour for a few retina-stimulating pieces. Enjoy!
Julie de Libran

Haute Couture ● *Collection Report*



Julie de Libran ★

Haute Couture ● *Collection Report*



Julie de Libran ★

Haute Couture ● *Collection Report*



Julie de Libran ★

Haute Couture ● *Collection Report*



Julie de Libran ★

Haute Couture ● *Collection Report*



Julie de Libran ★

Haute Couture ● *Collection Report*



vestit● *Collection Report*
Corpo è spettacolo

Iris Van Herpen ★



Haute Couture ● *Collection Report*

Iris Van Herpen ★



Haute Couture ● *Collection Report*



Iris Van Herpen ★

Haute Couture ● *Collection Report*



Iris Van Herpen ★

Haute Couture ● *Collection Report*

Iris Van Herpen ★



vestito • Collection Report

A dream

The couture fall 2023 collection is an ode to the vitality and luminous power of dreams. The creators' imagination composes a poetic and colorful panorama, illuminated by the airy lines of garments designed to exalt self-confidence and femininity. *"This collection was imagined to celebrate hope and optimism. We have chosen soft colors and fluid silhouettes that evoke joy, gentleness, and freedom"*, says creative directors Georges and Jad Hobeika. The show is a manifestation of novel ideas where renowned Chinese actress Fan BingBing joined the co-creators' dream and walked the runway with a mesmerizing, otherworldly appearance. The expertise of the ateliers is expressed through the refinement of fabrics such as silk, duchess satin, organza, crepe chiffon, andorgette, as well as the sophistication of ornaments that highlight cascades of crystals, feathers, and pearls. They combine velvet weaves with precisely crafted iridescent swirls of petals. A great variety of floral and botanical motifs flourish on delicate embroideries. This idyllic landscape, crowned with graceful flights of dragonflies, bears witness to the house's commitment to the ever-moving living nature. The



*This collection was imagined to celebrate hope and optimism.
We have chosen soft colors and fluid silhouettes that evoke joy,
gentleness, and freedom.*

Collection Report ● Haute Couture

color
palette unveils a subtle
range dominated by pink, lilac,
blue, and green. A plethora of acces-
sories compliments this enchanting war-
drobe: tulip belts, winged earrings, and cry-
stallized flowers harmoniously blend nature and
couture in service of elegance and the joy of living.
Finally, the bridal dress emerges as a breathtaking ma-
sterpiece within this collection of dreams. It represents
the epitome of skillful craftsmanship and artistic exper-
tise, as the creators have chosen to adorn it with delicate
matte embroidery, evoking the ethereal allure of mist and
the enchantment born from a vibrant imagination.

Haute Couture ● *Collection Report*



Georges Hobeika ★

Haute Couture ● *Collection Report*



Georges Hobeika ★

Haute Couture ● *Collection Report*



Georges Hobeika ★

Haute Couture ● *Collection Report*



Georges Hobeika ★

Haute Couture ● *Collection Report*



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Haute Couture ● *Collection Report*



Georges Hobeika ★

Haute Couture ● *Collection Report*



Georges Hobeika ★

Haute Couture ● *Collection Report*



Georges Hobeika ★

Haute Couture ● *Collection Report*



Georges Hobeika ★

vestit● *Collection Report*

Divinità à Couture

La haute couture façonne, construit sa propre temporalité. Un temps spécifique reflétant les procédés et l'excellence que la couture impose dans sa réalisation. Un temps à part, minutieux, qui anime la mémoire et l'imagination d'un double mouvement : la couture évolue selon un processus liturgique, où le passé s'intègre à chaque pulsation du présent. Dans l'atelier, il n'y a pas de patron en papier, car la forme esquissée se métamorphose en une robe à l'image de l'empreinte, un moule de la singularité du corps. Maria Grazia Chiuri poursuit son idéal de la haute couture. A l'instar de cette collection Dior haute couture automne-hiver 2023-2024, dont les créations affinent de manière obsessionnelle les éléments vestimentaires que l'on pourrait qualifier d'archétypes: la tunique, le péplum, la cape, l'étole. C'est dans ce retour aux sources que s'inscrit la rencontre entre Maria Grazia Chiuri et Marta Roberti, l'artiste dont le travail parvient à transformer le set du défilé en une galerie d'art. *"J'ai étudié les iconographies des différentes déesses qui sont presque toujours associées à des animaux et je me suis reproduite en imitant leurs postures, d'abord de façon performative, je recopiais leurs*



La haute couture
construit sa propre
Un temps spectaculaire
façonne, temporelité
que la couture impose dans sa réalisation.
procédés et l'excellence

Collection Report ● Haute Couture

poses
et leurs mouvements avec
mon corps, incarnant leur étran-
gité jusqu'à ce que je me les approprie". En
s'inspirant des mots et de la démarche de
Marta Roberti – qui (se) dessine sur le modèle
d'une déesse –, la directrice artistique des lignes
féminines de Dior reprend le geste poétique de la
couture, où la robe fusionne avec le corps. L'idée que
les robes composent une séquence dans laquelle la dé-
marche des mannequins est semblable à celle de toutes
les divinités qui ont régné et règnent encore sur le monde
est hiératique. Silhouette verticale, chaussures plates. Les
couleurs choisies sont le blanc, le beige, l'argent, l'or clair.
Une forme déclinée en veste et en manteau se structure par la
reprise de plis conçus sous la poitrine, évocation des statues
classiques, référence aux cannelures des colonnes. Les perles,
symboles de pureté, figurent dans de nombreuses broderies.
Entrelacées avec des fils d'argent, elles renvoient des reflets
nacrés. Les textures chatoyantes des années 60 renaissent
pour habiller les jupes longues et les robes. La laine et le
cachemire occupent une place importante ; une cape
rappelant un vêtement sacré, parfois incrustée de bro-
deries, vient sublimer différentes tenues. Le plissé,
protagoniste incontesté, est également présent
sur les manches des vestes masculines. En per-
pétuant le culte de la déesse et en réinter-
prétant les emblèmes fondateurs de
l'Antiquité, le défilé devient
un rituel contempo-

Collection Report ● Haute Couture

Un temps, à part, minutieux, qui anime la mémoire
et l'imagination d'un double mouvement.
La couture évolue selon un processus liturgique
où le passé s'intègre à chaque pulsation du présent.

rain,
illustrant la force et la
fragilité de la féminité, qui sou-
tient et maintient la communauté que
nous formons : elle n'oublie pas le passé et
nous guide vers une vision de l'avenir habitée
de sensibilité et du souci du détail.

Haute Couture ● *Collection Report*

Dior ★



Haute Couture ● *Collection Report*

Dior ★



Haute Couture ● *Collection Report*

Dior ★



Haute Couture ● *Collection Report*

Dior ★



Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*

Dior ★



Haute Couture ● *Collection Report*

Dior ★



Haute Couture ● *Collection Report*

Dior ★



Haute Couture ● *Collection Report*

Dior ★



Haute Couture ● *Collection Report*

Dior ★



Collection Report ● Haute Couture

Les représentations féminines qui peuplent son imaginaire sont essentiellement des déesses majeures dont le culte a fleuri à l'aube de la civilisation.

A-ncestors of a time to come
Un projet de Marta Roberti, imaginé spécialement à l'occasion du défilé Dior haute couture automne-hiver 2023-2024. *"Je pense que le présent deviendra un avant pour un autre présent à venir. J'essaie de m'imaginer ancêtre d'une époque à venir. Dans mon imagination, je tente de me représenter comme une ancêtre de moi-même et il me vient immédiatement à l'esprit qu'un ami m'avait dit: "tu es ancêtre". Je suis une ancêtre depuis toujours, je suis née ancestrale. Mon imaginaire a toujours lutté avec le présent: j'ai toujours préféré les animaux, les corps nus, les plantes et les forêts aux voitures et aux palais. Parce que je suis née près des bois et non dans une ville, me disais-je".* Marta Roberti
Née à Brescia, en 1977, Marta Roberti vit et travaille à Rome. Son approche méditative privilégie le dessin sur papier. Elle en assemble les différents éléments selon l'espace dont elle dispose, en combinant animaux, déesses, autoportraits et fragments de paysages vierges et sauvages. Les représentations féminines qui peuplent son imaginaire sont essentiellement des déesses majeures dont le culte a fleuri à l'aube de la civilisation. Ces mythes nous parlent d'un monde lointain où la femme et le principe créateur féminin étaient honorés par-dessus tout, reconnus comme l'origine de la vie. Grâce aux fouilles menées par l'archéologue féministe Marija Gimbutas, des cultures du Néolithique ont été redécouvertes et étudiées, révélant



Collection Report

Haute Couture

Ces mythes nous parlent d'un monde lointain où la femme androgyne principe créateur féminin était reconnue comme l'origine de la vie.

mot s'inscrit par-dessus tout,

un monde authentique "monde perdu" où les sociétés se caractérisaient par leur dimension égalitaire. Les relations entre les genres étaient alors équilibrées, car le pouvoir féminin était considéré comme le plus élevé de l'univers, puisqu'il avait la capacité de donner la vie. La région méditerranéenne, l'Europe et l'Anatolie antiques ont produit une abondance d'images anthropomorphes et zoomorphes. La déesse cosmogonique – qui reflète les pratiques rituelles liées aux cycles des saisons – est, depuis les millénaires, une métaphore de la source sacrée de la vie, de la mort et de la renaissance de la Nature. Depuis la préhistoire, les divinités de la terre ont ainsi façonné les usages et coutumes du monde entier. La figure divine apparue pour la première fois au Paléolithique a pu être adorée par de nombreuses civilisations au fil des siècles et des millénaires, prenant diverses formes, telles que la Poppa Theron de l'âge du bronze, Ishtar, Cybèle, Durga dans l'hindouisme, la déesse aztèque Coatlicue, et bien d'autres encore. L'installation conçue par Marta Roberti pour ce show Dior haute couture est un hommage à ces déesses, forces suprêmes qui gouvernaient l'univers, mères divines souvent accompagnées de léopards, de taureaux, de serpents et d'autres animaux. Une vision de l'art et de la vie, où le but fondamental n'est pas de conquérir et de piller, mais de cultiver la terre et de fournir les nécessités ma-

Collection Report ● Haute Couture

L'installation conçue par Marta Roberti pour ce show Dior Haute Couture gouvernait l'univers, est un hommage à ces déesses, forces supérieures de la paraison, mères divines, souvent accompagnées de serpents et d'autres animaux, de taureaux, de serpents et d'autres animaux.

térielles et spirituelles pour vivre dignement. La présence des animaux est primordiale dans cette composition. Ce sont des êtres avec lesquels nous partageons la vie sur Terre, des esprits-guides, apotropaïques, qui font parfois partie intégrante de la déesse. Celle-ci peut ainsi avoir des plumes et des griffes dans une hybridation de l'animal et de l'humain, fusionnés en un seul être. Marta Roberti plonge ses personnages féminins dans une nature luxuriante, les mêlant aux animaux avec lesquels ils coexistent harmonieusement. Dans cette cosmogonie où se superposent librement des symboles appartenant à différentes traditions, l'artiste inclut également plusieurs de ses autoportraits en train d'exécuter des asanas, des positions de yoga. Elle nous offre une image d'elle-même qui correspond à la pensée incarnant toute sa volonté de reconstruction d'un passé oublié pour réparer les déchirures du présent.

L'oeuvre de Marta Roberti, exposée dans les jardins du Musée Rodin, est accessible au public du 4 au 9 juillet 2023, de 10h à 18h30.

vestit● Collection Report

We, the people

"The finest creator, God must be an embroiderer"

With reality and imagination woven into its fabric, 'We, The People' strives to draw the enablers of couture, the artisans, to the face of its narrative. It envisions them as more than creators but as the juncture where artistic expression meets age-old craft and technical prowess that allows them the godlike ability to turn imagination into reality. Stirred by the announcement of India becoming the world's most populous country, we ponder the relevance of 'people' for our brand and its constantly growing community. Our atelier celebrates each life that is touched by Rahul Mishra's Couture and the strength that it brings to the system. Surfaces from 'We, The People' are an articulation of the fashion worker's trance interlaced with their immediate reality. An embroiderer, seated in a concrete cube on a cushioned mat as they loop, knot and pull silk thread out of plain fabric through imprints of tiny motifs with a sharp needle hook called the aari. For hours, days and months spent on the same piece of fabric, an individual is painstakingly looping a stitch per second on yards of fabric to make one couture.

Rahul Mishra ★



With reality and imagination woven into its fabric, the artisans of Haute Couture strive to draw the face of its narrative.

Collection Report ● Haute Couture

ment. Sometimes we wonder if their meditative state of uninterrupted focus transports their mind to a parallel imaginative universe of the vivid embroidery artworks. 'We, The People' is a work of wonderment that assumes if an embroiderer would really envision the adda (embroidery frame) turning to a lotus pond, and if there is an instance when they feel themselves in the Sundarbans amidst its virgin forest, caressing a majestic tiger. In the words of Albert Einstein, 'Imagination encircles the world' Made in India for the world, 'We, The People' articulates itself in a contemporary fashion while highlighting the quintessential, slow handwork of our atelier. Including the embroidery period, each piece is realised over an average of three thousand hours depending on the silhouette. This season, the 'look' is especially glamorous and celebratory as the silhouettes reference from the creative excellence of Master Erté. Our intention remains to create innovative & conscious creations that transcend art and fashion. Originating from our creative director's first hand experiences, the collection's primary inspirations are channeled through our team of designers, embroiderers, tailors and others in-between, as a collective dream. Eventually, the atelier begins to function as a complex organism with each organ working towards a common goal. It is our constant intention to rightfully acknowledge and commend

Collection Report ● Haute Couture

Stirred by the announcement of India becoming the world's most populous country, we ponder the relevance of people growing community. for our brand and its constantly growing community.

the contribution of our community to the maison's founding vision of cultural conservation. With this collection, we also observe the brand's efforts towards the reverse migration of embroidery artisans from the densely populated sub-factory set ups of large cities to their local communities in the Indian villages. Intended to not create for the sake of producing, but for an existing demand, we find a true purpose in the empowerment and inclusion of our people, that in-turn drives both the design process and the identity of Rahul Mishra's couture.

Haute Couture ● *Collection Report*



Rahul Mishra ★

Haute Couture ● *Collection Report*



Rahul Mishra ★

Haute Couture ● *Collection Report*



Rahul Mishra ★

Haute Couture ● *Collection Report*



Rahul Mishra ★

Haute Couture ● *Collection Report*



Rahul Mishra ★

Haute Couture ● *Collection Report*



Rahul Mishra ★

Haute Couture ● *Collection Report*



Rahul Mishra ★

vestito● *Collection Report*

Couture Passengers

...One
night only...
...At the Palais Garnier...
...A solo traveler...
...On a lonely platform...
...Fades to grey...
...Grey...
...Grey...
...Grey...

Thom Browne's inaugural couture collection debuts at the Palais Garnier, elements of classic american sportswear filtered through the lens of couture. for one night only. Two thousand two-dimensional onlookers in Thom Browne uniform fill the auditorium. in a handmade selftipped grey wool suit, a solo passenger wanders into the train station veiled in grey. Two porters in roped shoulder jackets and pleated skirts follow, carrying her silk frame, pebbled leather luggage. Time materializes as bells in cloche hats with reflective eyewear sway through the halls. Draped in three dimensional trompe l'oeil wool tailoring fused with rounded tweed silhouettes made up of seersucker tulle, grosgrain ribbon, mélange pouf yarn, and sheer organza lace. with every step, a chime echoes throughout the theatre. Passengers enter in fully canvassed coats



Collection Report ● Haute Couture

L'installation conçue par Marta Roberti pour ce show Dior Haute Couture à ces déesses, forces suprêmes de le paradis qui gouvernent l'univers, est un hommage à ces déesses, forces suprêmes de le paradis qui gouvernent l'univers, de taureaux, de serpents et d'autres animaux.

and tailoring accented with aquatic iconography of crustaceans, lighthouses, ropes, and anchors. Among them a mermaid covered in gold bullion scales, a cluster of starfish with an overlay of lunéville hand-hooked beads and sequins, and a clam nestled among alternating straight and cross grain panels of silk satin. Latex trompe l'oeil shirt-and-tie leotards, socks, and opera gloves are layered beneath their surreal bodies. In tortoiseshell platform heels they walk across the station platform clutching soft accessories, oversized mr. thom and hector bags, and new bermuda bags. With silk-cotton thread feathers on display the pigeons tiptoe in beaded, sequin encrusted dresses, molded jacket skirts, and brogue platforms. The gargoyles follow in embroidered coat dresses wrapped in trompe l'oeil body silk drapes. The conductor emerges in a full-length, mixed tweed trench with hand embroidered grey and gold bullion thread. With oversized collar and epaulets, the conical shape draws on each passenger with embroidered whales, turtles, seashells, and even hector gazing at a gilded bell. At last, covered in transparent beadwork, the train arrives in a sheer white dress that trails ten feet behind. Modeled on the quintessential thom browne suit, her shoulder pads, tie, and collar are constructed with layers of tulle and organza for optimal translucence. Our protagonist and train cross paths. Looking back at each other if only for a second. before, fading into grey...

Haute Couture ● *Collection Report*



Thom Browne ★

Haute Couture ● *Collection Report*



Thom Browne ★

Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



Thom Browne ★

Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



Thom Browne ★

Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



Thom Browne ★

Haute Couture ● *Collection Report*



Thom Browne ★

vestit● *Collection Report*

Corpo è spettacolo

Charles de Vilmorin ★



Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



Charles de Vilmorin ★

Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



Charles de Vilmorin ★

Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



Charles de Vilmorin ★

vestito● *Collection Report*
Corpo è spettacolo
solo

Giambattista Valli ★



Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*

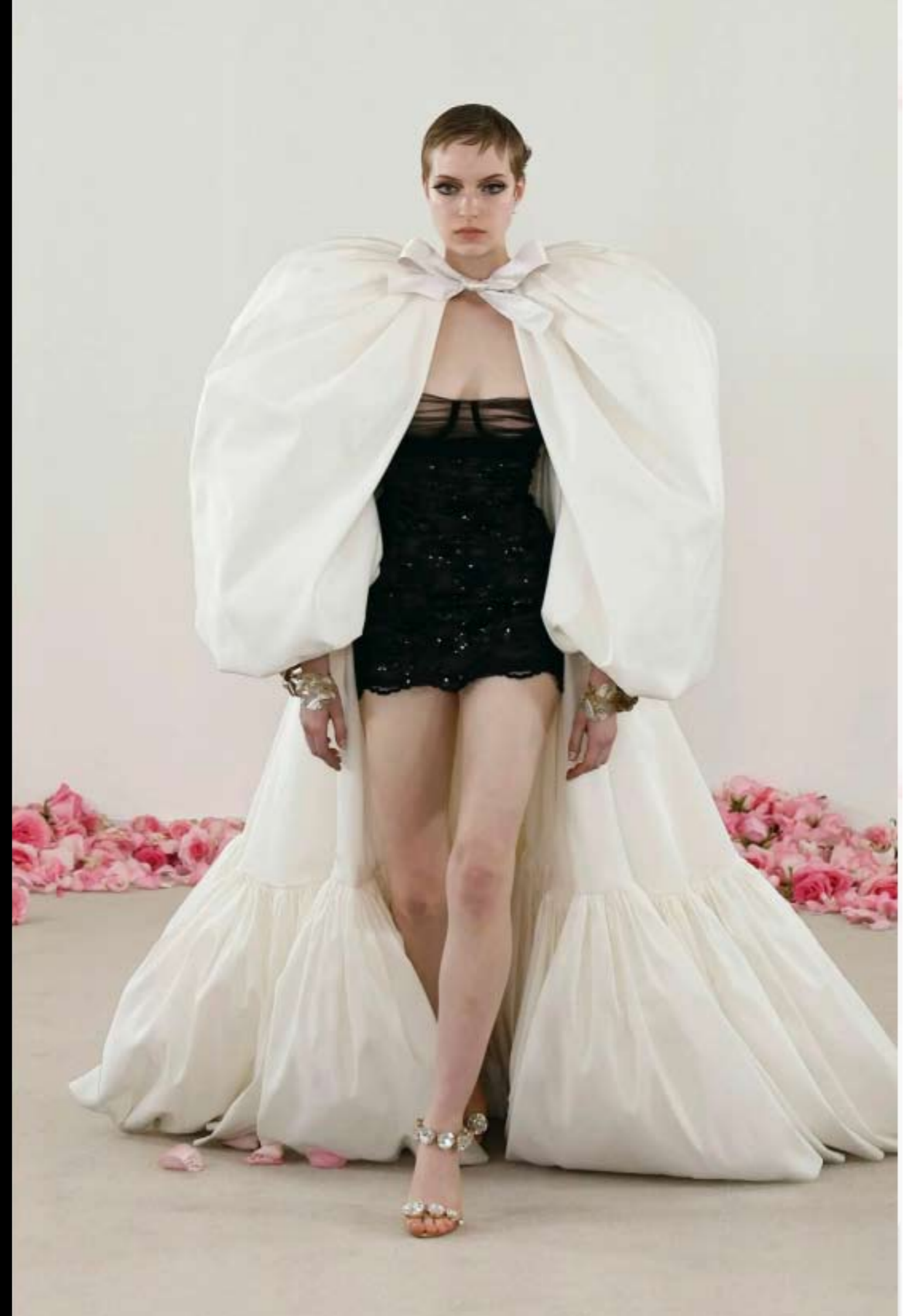


Haute Couture ● *Collection Report*



Giambattista Valli ★

Haute Couture ● *Collection Report*



Giambattista Valli ★

Haute Couture ● *Collection Report*



Giambattista Valli ★

Haute Couture ● *Collection Report*



Giambattista Valli ★

Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



vestit. Collection Report

maître couturière Parisienne

Faite de contrastes et d'équilibre, la collection haute couture automne-hiver 2023/24 imaginée par Virginie Viard brosse le portrait d'une Parisienne sensible et audacieuse. Ici, son charme singulier et souvent indéfinissable réside précisément dans son goût renversant les académismes et unissant ce que par commodité, l'on préfère séparer, classer, hiérarchiser. *"Jouer avec les oppositions et les contrastes, la nonbalance et l'élégance, c'est se tenir sur une ligne entre force et douceur, que, chez Chanel, on appelle l'allure"*, précise-t-elle. Ce que la Parisienne porte, ce qu'elle lit ou pense, son attitude face à la vie, est inspecté, étudié de près. Aux quatre coins du monde, par opposition ou imitation, son modèle en nourrit d'autres. Traversée de cinéma, de littérature, de musique, son allure voyage collection après collection. Ici, l'assemblage des tweeds, mousselines de soie, organzas et dentelles incrustées, la composition des motifs floraux et graphiques, témoignent de l'effervescence d'un univers créatif riche et féminin. *"Si nous sommes à Paris, ajoute-t-elle, nous sommes cette fois-ci dans Paris même, sur les quais. La rue et les pavés colorés appellent à la fois de la sophistication et de la simplicité"*. Imaginer

Chanel ★



L'installation conçue par Marta Roberti pour ce show Dior haute couture
est un hommage à ces déesses, forces supérieures de leopards, gazelles, lions,
mères divines, souvent accompagnées de serpents et d'autres animaux.
de taureaux, de serpents et d'autres animaux.

Collection Report ● Haute Couture

un défilé Haute Couture sur les berges de la Seine, avec Vanessa Paradis comme incarnation de l'allure parisienne, c'est cheminer à travers un monde d'images et d'émotions, de permanence et de beauté. Symbole de l'énergie créatrice qui parcourt la ville, le fleuve parisien, romantique et tumultueux, ouvert sur le monde, dessert en effet les hauts lieux de l'histoire de l'art. La corbeille de fruits, motif cher à l'art pictural, fait écho au panier d'osier fétiche de la Parisienne des années 70, tandis que les fleurs délicates et les fruits sauvages, fraises des bois et mûres, jaillissent dans les broderies. Longs pardessus d'inspiration masculine, blouses légères ceinturées sur des jupes en tweed doré à plis plats, débardeurs précieux, pantalons à rayures tennis et gilets d'homme, longue robe noire en mousseline d'une légèreté infinie, lunettes peintes et babies bicolores; la collection joue avec les codes de Chanel, la rigueur et l'asymétrie, les couleurs discrètes et les nuances éclatantes, l'assurance et la discrétion. "Transmettre des émotions, réunir des éléments qui ne sont pas prévus pour être ensemble, faire à sa façon, rêver, tout simplement".

Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*

Chanel ★



Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



vestit● *Collection Report*

couture Sensualità

Alexis Mabile ★



Haute Couture ● *Collection Report*



Alexis Mabille ★

Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



Alexis Mabille ★

Haute Couture ● *Collection Report*



Alexis Mabille ★

Haute Couture ● *Collection Report*



Alexis Mabille ★

Haute Couture ● *Collection Report*



Alexis Mabille ★

Haute Couture ● *Collection Report*



Alexis Mabille ★

Haute Couture ● *Collection Report*



Alexis Mabille ★

vestit. Collection Report

Callas

II
est 21:30 lorsque Maria
Callas pénètre sur la scène de
l'Opéra de Paris.

Nous sommes le 19 décembre 1958 et pour ce gala exceptionnel, le "tout Paris" de la politique, des affaires et des arts est présent. Les caméras sont braquées sur elle et les chaînes de télévisions diffuseront en Eurovision. La capitale va vivre une nuit inoubliable ; cette nuit même qui donnera naissance à la collection haute couture 2023-2024 avec le fantasme de voir une nouvelle fois Maria gravir le grand escalier du Palais Garnier. Stéphane Rolland a créé 31 robes, toutes inspirées des rôles de la soprano, mais aussi de la femme et des émotions qu'elle a transmises. Une robe conique enroulée de gazar noir, ouvre cet instant suspendu dans le temps; s'enchaînent alors de longs gilets articulés en cascades de crêpe ainsi que des robes cubiques. La coupe est aiguisée, pure et altière. Les boléros, capes et rédingotes sont brodés de bas-reliefs et feuilles d'acanthés en porcelaine blanche. Nous sommes au Palais Garnier. Les héroïnes défilent devant nous. Wagnérienne des débuts, casquée de diamants en robe écrin de velours noir. "Verdiene", Maria devient Violetta en crinolines parées de lattes de

COUTURE

Stephane Rolland ★



Collection Report ● Haute Couture

L'installation conçue par Marta Roberti pour ce show Dior haute couture connaît l'univers, est un hommage à ces déesses, forces supérieures de leopards, gougers, serpents et d'autres animaux, mères divines, souvent accompagnées de taureaux, de serpents et d'autres animaux.

tin ou en long fourreau
 orné d'une sculpture "Eventail"
 d'or et de diamants. Eléonora, immaculée en cape inversée de crêpe blanc et brodé de biscuit. Tosca, en longue toge drapée de satin duchesse nacré et brodée de branches d'olivier en or. Tragique, Maria incarne Médée en robe à capuche de crêpe gaufré rouge sang couverte d'un buisson ardent en cuir or. Enfin le rôle des rôles. Norma. Enveloppée d'une immense feuille d'acanthé et voilée de mousseline blanche. Finalement, de toutes ces femmes incarnées, il ne restera qu'un nom... Callas.

Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



Stephane Rolland ★

Haute Couture ● *Collection Report*



Stephane Rolland ★

Haute Couture ● *Collection Report*



Stephane Rolland ★

Haute Couture ● *Collection Report*



Stephane Rolland ★

vestito● *Collection Report*

First shield

Julien Fournié lance sa contre-attaque du style, véritable appel à la résistance pour l'élégance et la créativité. Aficionado des valeurs féminines, (la diplomatie plutôt que la conquête, l'humour plutôt que l'agression, la séduction plutôt que la soumission), le couturier français défend plus que jamais que les femmes constituent le seul véritable bouclier pour protéger l'humanité de tous les débordements de virilité qui la mettent en danger via la guerre et les violences. Ainsi, il détourne les breloques, passementeries et autres ornements de l'apparat militaire dans un esprit festif. Les fourragères et épaulettes en passementerie prennent de nouvelles couleurs, les pampilles se substituent aux médailles, les étoiles des képis des généraux envahissent les robes de celles qui sauvent réellement le genre humain. Jouant d'abord sur des tenues d'homme féminisées à l'extrême (smoking surbrodé, ceintures à poches, ensembles en jersey de soie, pantalon et chemise militaire upcyclés, manteau revisité des poils de la première guerre mondiale), Julien Fournié se joue des codes des armées pour faire émerger la chatoyance des femmes dans les broderies qui attaquent, ga-



Julien Fournié ★

Collection Report ● Haute Couture

Julien Fournié lance sa contre-attaque du style véritable appel à la résistance pour l'élégance et la créativité.

gnent du terrain, envahissent les tissus précieux first shield haute couture automne hiver 2023 2024 défilé du mardi 4 juillet 2023 salle gaveau julien Fournié lance sa contre-attaque du style, véritable appel à la résistance pour l'élégance et la créativité. Aficionado des valeurs féminines, (la diplomatie plutôt que la conquête, l'humour plutôt que l'agression, la séduction plutôt que la soumission), le couturier français défend plus que jamais que les femmes constituent le seul véritable bouclier pour protéger l'humanité de tous les débordements de virilité qui la mettent en danger via la guerre et les violences. Ainsi, il détourne les breloques, passementeries et autres ornements de l'apparat militaire dans un esprit festif. Les fourragères et épaulettes en passementerie prennent de nouvelles couleurs, les pampilles se substituent aux médailles, les étoiles des képis des généraux envahissent les robes de celles qui sauvent réellement le genre humain. Jouant d'abord sur des tenues d'homme féminisées à l'extrême (smoking surbrodé, ceintures à poches, ensembles en jersey de soie, pantalon et chemise militaire upcyclés, manteau revisité des poilus de la première guerre mondiale), Julien Fournié se joue des codes des armées pour faire émerger la chatoyance des femmes dans les broderies qui attaquent, gagnent du terrain, envahissent les tissus précieux. C'est, parfois une bataille de brillances qui se déroule entre le tissage élaboré de soie et de lurex et des aplats brodés. Ailleurs, c'est la cannetille, un fil de métal, qui vient parer le col de vestes "oversize" en doupion, velours ou satin. D'amples manteaux se font remarquer par leur volume. Certains rappellent les portés des kimonos. Les doublures "flash" révèlent la lu-

Afrique, des valeurs féminines,
la diplomatie plutôt que la conquête,
l'hymen plutôt que l'agression,
la séduction plutôt que la soumission)...

Collection Report ● Haute Couture

m i è r e
qu'ils cachent à l'intérieur.
Julien Fournié ne s'interdit aucune
inspiration, ni géographique, ni historique.
Il s'amuse aussi bien de la cote de maille
(pour certaines broderies) que des brandebourgs
des armées du XIX^e siècle, des samouraïs que des combattants
des guerres du XX^e siècle, des costumes d'homme, que des crinolines.
Une robe à la coupe inspirée des années 1930 permet un porté nonchalant grâce à des poches
cachées et une veste "boyish" assortie. L'ensemble de couleur
étain est entièrement rebrodé de perles et de cannetille canon
de fusil. On retrouve cette attitude nonchalante dans les
poches, sur beaucoup de robes. "C'est la dégaine des filles d'aujourd'hui,
avec davantage de liberté dans l'allure" précise le couturier. "Elles peuvent
retrousser les pans de leur veste et avancer, avec leur sac ou leur pochette
sous le bras comme les soldats portent une arme dans le combat". Kaki, lagon,
or rose, violet, rouge composent la palette de couleurs de la saison
sans oublier le noir. Certaines sont traitées par Julien Fournié dans le
dégradé, d'autres dans la brillance quasi-disco du lurex, encore accentuée
par de brillantes ombrelles assorties. Adeptes de la diversité, il choisit ses
mannequins pour montrer son propos universel: métisses, asiatiques et européennes,
ses femmes transcendent les frontières autant qu'elles se moquent des préjugés.
Mais que reste-t-il aux hommes? Romain Brau, acteur et chanteur à la
magnifique chevelure rousse, suggère une voie en acceptant les paniers du
XIX^e siècle sur une grande robe noire à décolleté vertigineux sur son
torse de mec. Tout ceci donne lieu à une joute où chacune rivalise de style
avec l'autre dans une confrontation où le plaisir du paraître le dispute à
l'audace d'être soi-même. La mariée, ar-

...le couturier français défend plus que jamais que les femmes constituent
le seul véritable bouclier pour protéger l'humanité qui la mettent
de tous les débordements de virilité et les violences...
en danger via la guerre et les

Collection Report ● Haute Couture

change de
douceur, paraît dans son
manteau immaculé blanc soie, et
révèle une robe arborée d'étoiles argent.
C'est sûr, avec sa tiare de cristal, elle vient
d'une autre galaxie pour transcender tous les con-
flits de l'univers et rappeler à tous les humains que
nous sommes tous faits de poussière d'étoiles.

Haute Couture ● *Collection Report*



Julien Fournié ★

Haute Couture ● *Collection Report*



Julien Fournié ★

Haute Couture ● *Collection Report*



Julien Fournié ★

Haute Couture ● *Collection Report*



Julien Fournié ★

Haute Couture ● *Collection Report*



Julien Fournié ★

Haute Couture ● *Collection Report*



Julien Fournié ★

Haute Couture ● *Collection Report*



Julien Fournié ★

vestit● *Collection Report*
Corpo è spettacolo

Alexander Vauthier ★



Haute Couture ● *Collection Report*



Alexander Vauthier ★

Haute Couture ● *Collection Report*



Alexander Vauthier ★

Haute Couture ● *Collection Report*



Alexander Vauthier ★

Haute Couture ● *Collection Report*



Alexander Vauthier ★

Haute Couture ● *Collection Report*



Alexander Vauthier ★

vestit● *Collection Report*

The reset

Wardrobe 18
A happening
Aware
Artful
Artisanal
Disarming
Intimate
Nostalgic
Hopeful



Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



vestito● *Collection Report*
Corpo è spettacolo

Giorgio Armani Privé ★



Haute Couture ● *Collection Report*



Giorgio Armani Privè ★

Haute Couture ● *Collection Report*



Giorgio Armani Privè ★

Haute Couture ● *Collection Report*



Giorgio Armani Privè ★

Haute Couture ● *Collection Report*



Giorgio Armani Privé ★

Haute Couture ● *Collection Report*



Giorgio Armani Privè ★

Haute Couture ● *Collection Report*



Giorgio Armani Privè ★

Haute Couture ● *Collection Report*



Giorgio Armani Privè ★

Haute Couture ● *Collection Report*



Giorgio Armani Privé ★

Haute Couture ● *Collection Report*



Giorgio Armani Privé ★

vestito● *Collection Report*

Magma

The shocking experience I had during my 2022 visit to Kenya still remain vivid in my mind to this day. Among the many memories I have of that time, the mountains of garbage I saw are particularly hard to forget. The spontaneous flames, the reeking odors, the garish colors of the plastic trash—it seemed like the end of the world, and it left my head spinning. The other day, I saw a piece by Hokusai commonly known as “*Aka-Fuji*” at an art gallery. This scene of Fuji in red called to mind thoughts of the magma sleeping within the mountain, and somehow made me aware not only of its beauty, but also of the spooky nature of the landscape as well. This is it, I thought. Using a photo I had taken while in Kenya, I graded it all in red and printed it out on a piece of fabric. Suddenly, the awful scenery became abstract, and the mounds of man-made garbage somehow turned into something almost like a landscape. At that moment, I realized that it was possible to reconsider the essential meaning of a thing, thereby endowing it with a new meaning and an entirely different value. Red usually represents warning or crises. However, rather than viewing it as an alert to the envi-

Yuima Nakazato ★



Red usually represents warning or crises. I've chosen to use it to express my belief in the color red as an alert to the environmental issues facing us today, and use it to express my conviction that there is a way for us to change the future.

Collection Report ● Haute Couture

ronmental
issues facing us today, I've
chosen to put my belief in the co-
lor red, and use it to express my convic-
tion that there is a way for us to change the
future.

Haute Couture ● *Collection Report*



Yuima Nakazato ★

Haute Couture ● *Collection Report*



Yuima Nakazato ★

Haute Couture ● *Collection Report*



Yuima Nakazato ★

Haute Couture ● *Collection Report*



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Haute Couture ● *Collection Report*



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Yuima Nakazato ★

Haute Couture ● *Collection Report*



Yuima Nakazato ★

Haute Couture ● *Collection Report*



Yuima Nakazato ★

Haute Couture ● *Collection Report*



Yuima Nakazato ★

Collection Report ● Haute Couture

The production of this collection began when I took
of used clothing was brought back to Japan from Africa
It was almost as if we were rescuing clothes
that had nowhere else to go.

*Creating a better future
through garments*

The production of this collection began when 150kg of used clothing was brought back to Japan from Africa. Most of the clothes did not have proper labels, and so their origin and component materials were impossible to ascertain. These sorts of clothes are generally very difficult to recycle, but with Seiko Epson's dry fiber technology*1 we were able to convert them into new textiles for creating new garments. It was almost as if we were rescuing clothes that had nowhere else to go. For this project, I selected graphics and color pallets based on the scenery we encountered in Africa. I was moved by many things seen during our travels: the sight of colorful plastics reflecting the sunlight on a trash heap mixed with smoke from a spontaneous combustion; people wearing bright textiles and beads in the dry desert air; and colorful old clothes scattered on the ground as people trod them underfoot. These scenes reminded me of both the ugliness and the beauty of humanity. During this trip to Kenya, I also visited areas struggling with severe droughts, and experienced firsthand the preciousness of water. Seiko Epson's digital textile printing technology allowed me to transmit the impressions I gained from my travels in Africa onto fabric while also helping to reflect on the importance of adopting water-conserving treatments and processes. The photographs taken from the mountains of garbage were printed on the fabric of a paper installation presented at the show venue, designed to express Earth's destruction at humanity's hand. We also gathered stones from the largest desert in East Africa and ground them down to nano-size natural pigments using submicron/nano-

For this project, I selected graphics and color palettes based on the scenery we encountered in Africa. The sunlit on a trash heap mixed with spontaneous combustion...
Collection Report ● Haute Couture

noparticle technology developed by the Japanese Painting Laboratory at Joshibi University of Art and Design. These pigments were used to make dyes, which were employed to color the synthetic Brewed Protein™ materials developed by Spiber Inc. that feature in the collection. Witnessing the reddish-brown landscape from the desert being dyed into the artificial protein fibers was quite beautiful, as if the hot, dry African air itself was being carried into the fabric. Tribespeople living in the interior of Northern Kenya showed us their traditional costumes made of livestock skins. They eat livestock, use it for clothing, and even make their homes with livestock-derived resources. I was impressed by the extreme simplicity of their life, where all food, clothing, and housing are obtained from livestock, and I felt keenly that this is where we human beings first had our beginnings. The way tribespeople wrap cloth around their bodies is reminiscent of the Japanese kimono. Clothes made almost entirely using the fabric as-is are worn by men and women, young and old, in accordance with their own bodies, and with evident enjoyment found in the art of styling. Similarly, Yuima Nakazato drew upon inspiration from the kimono to further evolve its original pattern-making technique of creating three-dimensional shapes from rectangles, thereby attempting to reinterpret fashion's approach to size and gender. The story of this collection's production will be made into a documentary film by director Kousai Sekine to be released this summer, exploring questions concerning the future of the fashion industry. Moving forward, Yuima Nakazato will continue to confront important social issues while seeking new questions and solutions through the art of clothing.

vestit

Collection Report

Collages

Certains diront "C'est l'enfance de l'Art" (c'est très facile à faire). Pourtant se retrouver face à un carré de tissu et le rendre étonnant, ludique ou tout simplement agréable à regarder, n'est pas si simple. J'ai, tout de suite, aimé cet ample vêtement: le cafetan, qui s'écrit, suivant les régions, caftan, kaftan, khaftan voire qaftan. Il se retrouve au Moyen-Orient, au Maghreb, en Asie Centrale, en Perse, en République de Venise, dans l'Empire Moghol, l'Empire Omeyyade, l'Empire Ottoman et aussi en Russie de l'est. A la base, c'est un long et ample manteau doté de manches, l'habit nomade par excellence. L'histoire du cafetan est riche de rebondissements. Les caftans portés par les sultans Ottomans constituent l'une des collections principales du palais de Topkapi, à Istanbul. Dans l'Empire Ottoman, les caftans ont un langage codifié strict. Les tissus sont principalement produits à Istanbul et Bursa quand ils ne sont pas importés de Venise, de Gênes, de la Perse, de l'Inde ou encore de la Chine. En 1922, Mustafa Kemal Atatürk renverse l'ancien sultan de l'Empire Ottoman. Dans un souhait de rupture totale et de modernisation du territoire, le père de la Turquie



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 ludique ou tout simplement agréable à regarder, n'est pas si simple.
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moderne
 proclame l'interdiction
 des attributs vestimentaires ot-
 tomans à l'instar du caftan et du fez au
 profit de tenues occidentales. Sur un autre
 territoire, dans sa politique réformatrice de la
 Russie de la fin du XVII^{ème} siècle, le tsar Pierre I^{er},
 dit Pierre Le Grand, décide d'interdire le port du "kaf-
 tan" au profit du costume à l'occidentale. Il avait pour ha-
 bitude de dire: "Avec vos manches larges, il vous arrive toujours des
 malheurs : tantôt elles trempent dans la soupe, tantôt elles fracassent les
 verres". J'ai ôté à cet illustre vêtement ses manches pour créer un
 gilet déstructuré, une surveste sur-taillée ou un ample sur-mante-
 au. Chacun raconte des petites histoires, les images se télescopent,
 les motifs s'affichent ou se voilent de mystères. Une succession de
 zapping fou. Une couture qui rêve d'aventures et d'expériences. Ce
 gilet "cubique" se porte sur queue-de-pie ou frac, chemise blanche
 masculine et collants de danse, chaussé par Trippen. Les coiffures
 tribales d'Alexandre de Paris par Frédéric Pavard et les maquillages
 au fusain de Natalia Vlasova, accompagnée de Serguei Chatel, don-
 neront un ton, résolument, urbain aux silhouettes. J'ai eu envie
 de montrer une couture vivante, piquante voire incongrue... Un
 signe des temps. Aujourd'hui, l'art est visible de tous. Autrefois,
 réservé aux collectionneurs et à un public averti, il a envahi
 nos espaces de vie. L'histoire de l'art est jalonnée de scan-
 dales, de révolutions qui annoncent la plupart du temps
 des bouleversements sociologiques où ils y sont asso-
 ciés. C'est dans ces moments que de nouveaux lan-
 gages esthétiques et de nouveaux mouvements
 artistiques naissent: l'émergence de nou-
 velles écritures. Il y a, dans ces pièces,
 des revendications ou, tout du
 moins, des intentions

Collection Report ● Haute Couture

Fai, tout de suite, aimé, cet ample vêtement: régions, Magreb, kaftan, en Asie Centrale, khafan voire qaf-
 en Persen République Moghol Ottoman et... Empire Russe de l'est.
 Ipse retrouvée au Moyen-Orient, dans l'Empire Ottoman, Empire Russe de l'est.

"arty". Les hommages sont légion, à commencer par les Dadas et les Surréalistes, sans oublier les montages du Constructivisme soviétique et du Bauhaus allemand ... De nombreux artistes tels que Juan Gris, Pablo Picasso, Jacques Prévert, Jean Cocteau et bien d'autres ... s'empareront de cette technique artistique. Je laisse, à chacun d'entre vous, le soin de se rapprocher de tel ou tel modèle car la collection est éclectique. Nous sommes très loin des standards et c'est tant mieux! J'ai sollicité Yoyo Maeght et je lui ai demandé d'être la Marraine de coeur de cette collection. Sa réponse a été immédiate et enthousiaste, pourtant nous ne nous étions rencontrés que deux fois ... Le courant est passé tout de suite! Hormis son amour pour l'Art et les artistes, Yoyo vous enveloppe d'un regard authentique et pétillant ... "Un sacré tempérament". J'espère que Yoyo sera séduite par les personnages qu'elle découvrira dès l'entrée et sur les quatre niveaux du Musée national Jean-Jacques Henner. Car, dès votre arrivée, vous serez accueillis par deux ballerines rock'n roll, munies d'un "ghetto-blaster d'aujourd'hui" et par un chevalier "outrenoir", sur son beau destrier, "notre Minos fétiche". A l'intérieur, vous croiserez danseuses et danseurs en interaction avec les oeuvres du Musée. La musique, que je considère comme essentielle à l'inspiration, ne sera pas en reste, puisque Monsieur Jean-François Zygel nous fait l'honneur et l'amitié d'improviser au piano ce moment poétique, vivant et culturel. Cette saison, la couture s'affiche comme un épinglable de tableaux insolents.

Frank Sorbier

Post-Scriptum: Comme le chantait Barbara: "Peut-on

Collection Report ● Haute Couture

A la base, c'est un long et ample manteau doté de manches
Lebistore du cafetan est riche de rebondissements.
Les caftans portés par les sultans Ottomans constituent
l'une des collections principales d'Istanbul.
du palais de Topkapı, à Istanbul.

L'habit nomade par excellen-

*priver un
enfant laboureur de recueillir
ses fleurs?"* Nous n'avons j'amaï été
aussi bien entourés qu'aujourd'hui! Mer-
ci à tous des bonnes volontés qui nous per-
mettent de construire l'avenir!

Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



*Alors quand Franck Sorbier m'a proposé d'être la marraine de la collection
je ne pouvais qu'accepter avec émotion.*

Collection Report ● Haute Couture

Billet de Yoyo Maeght

Le souffle d'une étoffe dans une nuit d'un bleu bouleversant, voilà un de mes souvenirs de l'inauguration de la Fondation Marguerite et Aimé Maeght, ce mémorable soir d'été 1964. Sans doute est-ce le bruissement de la soie de la robe de ma grand-mère, Marguerite. C'est elle qui, avant l'ouverture des portes, nous place, nous ses petites-filles, face aux invités, sous le regard d'André Malraux et le sourire malicieux de Marc Chagall, position idéale pour scruter les tenues, de chacun, de chacune. Voilà que mes yeux suivent les sillons que forme la mousseline qui enveloppe Ella Fitzgerald, elle chantera pour les quelques invités à cette soirée historique. Ici les teintes chatoyantes des robes longues rivalisent de gaieté avec les oeuvres de Miró ou de Calder. Ma mère, elle a choisi, avec son élégance inégalable, une robe courte d'un jaune qui ensoleille la nuit azurée, j'aimerais bien jouer avec les pampilles qui y sont harmonieusement brodées, mais un regard glaçant de Giacometti coupe mon élan. Les plus proches amis de mes grands-parents se pressent à la Fondation, les artistes au sens le plus large, peintres, sculpteurs, photographes, écrivains, cinéastes, comédiens sans oublier les merveilleux couturiers parmi lesquels le sublime Cristóbal Balenciaga, si attaché à la Fondation que c'est lui qui trouva et offrit le Christ espagnol pour la chapelle édifiée dans le jardin d'entrée, il y a aussi Gustav Zumsteg, fabuleux collectionneur mais surtout fabricant des plus belles soies imprimées par Abraham, sa célèbre maison suisse. A chacun de ses séjours à Saint-Paul, il apporte des liasses et rouleaux de soie, des foulards, des échantillons. Je me drape dans ses merveilles. Dès mon enfance, j'ai observé les élégantes femmes

Aussitôt, j'ai eu le privilège de me glisser dans son atelier, il m'a patiemment expliqué ses influences artistiques.

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nues des quatre coins du monde pour assister à ces inaugurations, vernissages, festivals ou soirées artistiques. Voilà ce qui a formé mon goût pour la couture dans ce qu'elle a de plus raffiné et de plus créatif. Alors quand Franck Sorbier m'a proposé d'être la marraine de la collection Haute-Couture hiver 2023/2024, je ne pouvais qu'accepter avec émotion. Aussitôt, j'ai eu le privilège de me glisser dans son atelier, il m'a patiemment expliqué l'inspiration de cette collection, ses influences artistiques. Je vois alors défiler mon histoire de l'art, je croise les dadaïstes du Café Voltaire de Zurich dans leurs extravagantes tenues, les costumes de Sophie Taeuber-Arp, les poupées Kachina Hopi si chères à Max Ernst, les costumes des Ballets Russes ou des personnages créés par Paul Grimault et Jacques Prévert pour *Le Roi et l'oiseau*... Il me détaille les techniques les plus folles utilisées pour ce cafetan ou celui-ci. Avec Franck Sorbier, je suis au cœur du plus bel artisanat au service de l'inventivité et de l'élégance.

Yoyo Maeght

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Balenciaga ★



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A glamour for royal

pses of a distant past are brought into the mesmerizing present in Elie Saab haute couture autumn winter 2023-24. With regal imaginary, Elie Saab reinterprets contours of long ago through a contemporary lens of magnificence and poise. Cinematic muses in medieval period pieces—Cate Blanchet in *Elizabeth*, Sophie Marceau in *Braveheart*, Kiera Knightly in *The Duchess*, Marion Cotillard in *Macbeth*, Charlize Theron in *Snow White and the Huntsman*, Isabelle Adjani in *La Reine Margot*, and Angelina Jolie in *Maleficent*—give breath to an alluring retelling of legends and tales in *A glamour of yore*, a collection that traverses a spectrum of opulence and grandeur. Elusive and sensitive, delicate even, our heroines are of a serene wisdom and quiet fortitude, their generous spirits revealed through structured silhouettes of gracious composure. Striking complexities emerge in dazzling jeweled moments of ruby, amethyst and emerald, while draping velvets still veil rich depths. Tudor sequined roses and flower branches wildly vine up necks and out of caped shoulders in blooming armories of romantic strength. Dignified gold and glistening crystal beads dance with

Elie Saab ★



Collection Report ● Haute Couture

Cinematic muses in medieval period pieces—
Sophie Marceau in *Braveheart*, Kiera Knightly in *Elizabeth*,
Marion Cotillard in *Macbeth*, Cate Blanchett in *The Duchess*,
Charlize Theron in *Snow White and the Huntsman*,
Isabelle Adjani in *La Reine Margot*,
and Angelina Jolie in *Maleficent*.

braids and tresses into corsets that sensually train behind in mousse-line sands of time. Intricate textures are lavishly woven into refined volumes of majestic demure, where each silken thread is a moving ode to elusive beauty. Dramatic capes of crystalized crepe and velvet dentelle add an impressive layer, wrapping matching gowns in enchanting mystery. Pearl drops and gilded bees buzz through untamed fields of embroidered foliage and into suited gothic statements of versatile strength. Wispy blush feathers swish and sway with glittering sequins in playful fantasies of near transparency. In a final, everlasting vision, the captivating bride leaves behind a plush embroidered trail of glistening magnetism. The Elie Saab haute couture fall-winter 23/24 amalgamates many pasts and the present into imaginative interpretations on the virtues of beauty. More than inspired moments of glamour, the collection venerates the infinite power of femininity in its inimitable expressions.

Haute Couture ● *Collection Report*



Elie Saab ★

Haute Couture ● *Collection Report*



Elie Saab ★

Haute Couture ● *Collection Report*



Elie Saab ★

Haute Couture ● *Collection Report*



Elie Saab ★

Haute Couture ● *Collection Report*



Elie Saab ★

Haute Couture ● *Collection Report*



Elie Saab ★

Haute Couture ● *Collection Report*



Elie Saab ★

Haute Couture ● *Collection Report*



Elie Saab ★

Haute Couture ● *Collection Report*



Elie Saab ★

vestit● Collection Report

Couturei

Conver-
sation coupée en biais
POUR QUESTIONNAIRE
DÉCOUSU

Paris est une fête ou la traversée de Paris?

Jean Paul Gaultier: *Les deux. Paris est une fête et si-
non on la traverse.*

Julien Dossena: *Je vous accompagne!*

Vous étiez un monument de Paris.

Jean Paul: *Ich bin ein un monument! Bizarre, Karl est entré
dans mon corps!*

Julien: *Le Pôt Doré de Jean-Pierre Raynaud, devant le Centre
Pompidou.*

Les puces de Saint-Ouen ou la puce à l'oreille?

Jean Paul: *On est la génération Pucés!*

Julien: *Un puits de découvertes!*

**Les demoiselles de Rochefort ou les Dames
d'Avignon?**

Jean Paul: *Les marins sont bien plus marrants que tous
les forains réunis...*

Julien: *Les Parapluies de Cherbourg*

Godard ou Sautet?

Julien: *Les Choses de la vie.*

Jean Pau: *Sautet. Et puis
Romy... Les films ita-*



Collection Report ● Haute Couture

LES PUCES DE SAINT-QUEN OU LA PUCCE À L'OPREILLE?
Jean Paul Gaultier: On est la génération Puceres!
Julien Dossena: Un puits de découvertes!

liens aussi!

**Sylvie Vartan ou
Françoise Hardy?**

Jean Paul: *Mon époque, c'est plutôt Sheila, mais sinon Françoise Hardy. Son style et aussi plus tard avec ses cheveux courts et blanc assumé, chemise et pantalon d'homme. Impeccable! J'ai eu la chance de la rencontrer pour le magazine Elle. Je la pensais plus Saint Laurent et dans le fond celle qu'elle préférerait c'était Courrèges. Elle voulait exprimer cette modernité.*

Julien: *Françoise Hardy forcément, si Paco Rabanne! Elle adorait Paco. Pendant ses concerts, on était obligé de la porter, sa combinaison en métal pesait 25 kilos!*

Jean Paul: *Tu imagines s'il y avait eu un mur d'aimants!*

Julien: *Bonne idée pour un prochain défilé!*

Une héroïne préférée.

Jean Paul: *Madonna. Et Bardot quand même! Vous avez cette série à la télévision? Son enfance, le milieu dans lequel elle vit. J'ai connu cette époque. La liberté en tout et tout très assumé. Elle s'habillait aussi en Paco, Julien.*

Julien: *Oui! Son indéniable sensualité. Je pensais à Monica Vitti, son attitude, des images, un genre de féminité que je trouve inspirant.*

Une occupation préférée.

Julien: *Marcher dans la rue.*

Jean Paul: *Regarder les autres, dans la rue, au cinéma, à la télé.*

Cirque d'Hiver ou jeux Olympique d'été?

Julien: *Le Cirque d'Hiver. J'ai habité en face pendant quelques années. J'entendais les éléphants barrir la nuit.*

Jean Paul: *J'ai fait beaucoup de défilés au Cirque d'Hiver. Un film, Trapeze, tourné là, avec Burt Lancaster et Gina Lollobrigida m'avait marqué. Dans la réalité, c'était prodigieux! Les écuries devenaient des loges et ce n'était pas l'idéal de défiler en rond,*

Collection Report ● Haute Couture

LES DEMOISELLES DE ROCHEFORT OUI LES DAMES D'AVIGNON?

LES MARINS SONT BIEN PLUS MARRANTS

LES PARAPLUIES DE CHERBOURG

LES FORAINS RÉUNIS...

Julien Dossena: Les Parapluies de Cherbourg

Jean Paul Gaultier: Les marins sont bien plus marrants

que tous les forains réunis...

*mais ce sont
de très bons souvenirs.*

Piercing ou tatouage?

Jean Paul: *Les deux. Mon défilé tatouage avec des faux piercings... J'avais vu tous ces gens géniaux à Londres... J'avais fait ma collection au même moment que La Leçon de piano de Jane Campion, quel film merveilleux!*

Julien: *Elle est une autre héroïne. Chaque plan est un tableau et les leçons de piano sont une caresse.*

Sex Pistols ou sex-appeal?

Jean Paul: *Au sexe à pile je préfère les Sex Pistols. Les punks m'ont beaucoup influencé dans ma mode. A Paris, on avait Edwige, la reine des punks, qui était dans mes premiers défilés. Et puis, bien sûr les regrettés Malcolm et Vivienne!*

Julien: *Pour la révolution esthétique, l'urgence d'exister. Les punks de Paris étaient plus dandy. Je me souviens d'une photo de Pascal Greggory au Palace en costume avec une épingle à nourrice à l'oreille et les cheveux en pétard.*

Haute Couture ● *Collection Report*



Jean Paul Gaultier ★

Haute Couture ● *Collection Report*



Jean Paul Gaultier ★

Haute Couture ● *Collection Report*



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Haute Couture ● *Collection Report*



Jean Paul Gaultier ★

Haute Couture ● *Collection Report*



Jean Paul Gaultier ★

vestit● *Collection Report*

Embodiment

With haute couture AW23, Viktor&Rolf celebrates 30 years of conceptual glamour, spectacular beauty and provocative couture in an unexpected way. Thirty couture bodies inspired by bathing suits and bikinis, reveal and dress up at the same time. Highlighting the hallmark codes of the maison, a.o.: a play with proportions; exaggerated silhouettes; layering; minimal baroque decoration; surrealism. Sculptural yet with a light-hearted touch. Surreal interjections of feminine tuxedos are the embodiment of the conceptual, the essence of Viktor Horsting and Rolf Snoeren themselves. Crepe, satin duchesse, gazar and organza come in a vivid palette of colours, ranging from pale beige to dark brown via black and white with shots of almost-neon pink, warm yellow and turquoise. The attitude is, as always, romantic but not soft. Confident but with a warm heart. Supremely feminine and unapologetic. The collection is completed with striking Christian Louboutin heels in a complementing colour palette.



Haute Couture ● *Collection Report*

Viktor&Rolf ★



Haute Couture ● *Collection Report*

Viktor&Rolf ★



Haute Couture ● *Collection Report*

Viktor&Rolf ★



Haute Couture ● *Collection Report*

Viktor&Rolf ★



Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*

Viktor&Rolf ★



Haute Couture ● *Collection Report*

Viktor&Rolf ★



Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*

Viktor&Rolf ★



Haute Couture ● *Collection Report*

Viktor&Rolf ★



Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*

Viktor&Rolf ★





vestit● *Collection Report*

Corpo è spettacolo

Zuhair Murad ★



Haute Couture ● *Collection Report*

Zuhair Murad ★



Haute Couture ● *Collection Report*



Zuhair Murad ★

Haute Couture ● *Collection Report*



Zuhair Murad ★

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Zuhair Murad ★

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Zuhair Murad ★

Haute Couture ● *Collection Report*



Zuhair Murad ★

vestito • *Collection Report*

Un chateau

*"Simplicity is
complexity resolved"*
Constantin Brancusi

Un luogo come un'idea - una rappresentazione, una metafora. Non lo Château, ma "Un Château" - un ambiente non ancorato a geografie o epoche, ma espressione di un'idea di vita, un simbolo che va analizzato, messo in discussione e poi ridefinito. Per la sfilata Valentino haute couture fall/winter 2023-24, uno Château è, per il direttore creativo Pierpaolo Piccioli, un'entità metafisica, un contesto che può essere ricontestualizzato. Testimone di un'epoca passata, uno spazio porta con sé le tracce delle vite visute al suo interno - già emblema di elitarismo e status, uno Château oggi può disconoscere la propria storia, per essere ricalibrato. Privo di nome e universale, uno Château può esistere come luogo per tutti, può diventare un forum per una nuova uguaglianza e una celebrazione della bellezza, dell'unicità e della libertà.

Uno Château può anche fungere da metafora dei preconcetti collettivi riguardo all'haute couture - dato che la storia passata di uno Château può essere riconfigurata, queste aspettative possono essere confuse e i paradossi



Viene promossa l'ideologia fondamentale dell'alta moda: la sua maestria, la sua artigianalità e il potere contemporaneo, che riflettono la sensibilità contemporanea, l'unicità.

Collection Report ● Haute Couture

svelati.
All'interno della complessità - la complessità architettonica di uno Château, la complessità percepita dell'haute couture - è possibile trovare una pura semplicità. Viene promossa l'ideologia fondamentale dell'alta moda: la sua maestria, la sua artigianalità e il potere dell'individuo, dell'unicità. Questi concetti vengono tradotti in abiti che riflettono la sensibilità contemporanea, le realtà moderne. Attraverso un processo di riduzione, viene ottenuto il risultato anomalo di aggiungere un significato. Gli abiti sono marcatamente semplici, si muovono insieme al corpo, snelliti per seguirne le forme, le cuciture sono ridotte, precise e mirate. Gli ideali del passato vengono evocati con spirito attuale: i tessuti sono alleggeriti, i ricordi dei decori astratti - arabeschi di colore intensificato che propongono un'imitazione del barocco, un massimalismo minimizzato. I drappaggi congelano il tessuto in movimento, trattenendo lo slancio e isolando un istante nell'immobilità. Concedono così una pausa, per considerare ed esaminare, per riflettere. L'umanità è al centro di tutto - le scarpe basse liberano il movimento, gli abiti fluiscono, espressione dell'emozione individuale, del sentimento umano. Istintivi e spontanei, emergono accenni di sfarzo - una parvenza di ermellino, una cascata di gioielli di cristallo, reminiscenze di storie. E, per converso, il quotidiano può diventare eccezionale, le t-shirt si trasformano in abiti di gala, il jeans vintage Levi's® 501 XX Big E funge da tela per ricami dorati. Altri jeans sono nuovamente inventati, il denim viene costruito da un minuzioso trompe l'oeil di perline che eccita la curiosità, richiedendo un esame più attento per comprendere - un approccio, una filosofia che caratterizza que-

Attraverso un processo di riduzione
gli abiti ottenuti il risultato
si muovono sono marcatamente
le cuciture seguono le forme,
precise e mirate.
Anomalo di aggiungere un significato.
Collection Report ● Haute Couture

sta
collezione nel suo insie-
me. Al quotidiano viene conces-
sa una preziosità, una celebrazione del-
la sua bellezza - un'uguaglianza, che rifugge
dalla gerarchia. Viene esplorata una tensione tra
un ambiente e le figure al suo interno - le persone
passano dalla grandezza degli interni alla libertà della
natura, i cui abiti sono emblematici della dualità di questa
transizione. Qui, "Un Château" diventa un'arena per ampli-
ficare le idee, un'arena aperta e inclusiva, per tutti.

Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



Valentino ★

Haute Couture ● *Collection Report*



Valentino ★

Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



Valentino ★

vestito • Collection Report

The essence

Paris, July 6th 2023
- With mastery of volume and a quest for purity in each line, Ashi Studio presents a Fall-Winter 2023 couture collection inspired by Patrick Süskind's hauntingly powerful novel *Perfume*. Passion, obsession, and mystery permeate dramatic silhouettes, embodying the visceral quest for the ultimate expression of an art. Just as CO₂ extraction transforms the soul of a plant into scent, Ashi uses meticulous craftsmanship to reconstruct immaterial notions of memory, yearning, and fragrance into couture. The couturier approaches dressing as "undressing" — the better to extract the essence of couture — progressing organically from coarse, unembellished materials to studies in architecture, transparency, and the balance between opulence and restraint. A corset dress seems to shrug off a dark outer layer, meter upon meter of ecru organza envelop curves with the suggestiveness of a silken sheet, and diaphanous billows of fabric mimic a fragrance trail, sensuously enveloping the head while leaving the shoulders and bust exposed. An S-curved silhouette seems to contour the body like a modern perfume bottle, with strategically placed



Collection Report ● Haute Couture

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opulence and restraint.*

cut-outs
that celebrate the fema-
le form. Vintage flacons inform
origami-like folds on an evening gown
crafted from 150 meters of fabric or stand
in as a shoe heel molded from an ombre resin
that makes the bottle appear half-full. What looks
like velvet is in reality a delicate mesh made from grass,
a time-honored material used for perfume extraction to
this day. Embroidery, beading, and coppery threads — a nod
to the equipment used in perfumery — give evening looks an
evanescent shimmer. A bare back heightens the contradiction
between secrets and disclosure. This poetic, enigmatic ode to
dark romance is embodied by a cast whose diversity reflects Ashi's
Orientals origins. In keeping with the couturier's flair for drama, it
was unveiled onstage at the iconic Théâtre du Châtelet in Paris. In
that context, and with all the headiness of a signature perfume, the
Ashi Fall-Winter 2023 couture collection celebrated self-expression,
fluidity and voluptuousness tinged with danger.

Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*

Ashi Studio ★



Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



vestit. Collection Report

Paul Chmaroff e Pittura

Le point de départ de cette collection a été la découverte des oeuvres du peintre Paul Chmaroff de la collection Thierry Schneider, qui en comporte plusieurs centaines. Je ne connaissais absolument rien à ce peintre, issu d'une culture (russe) éloignée de la mienne et difficilement classable pour moi dans un courant artistique connu. Pourtant j'ai pu instantanément apprécier la beauté de cette peinture. D'où ma réflexion sur le fait que la recherche de la beauté enjambe les différences culturelles qu'elle est au contraire ce qui lie tous les membres de l'humanité. Partout dans le monde, le début d'une oeuvre graphique est toujours un ensemble de lignes et de courbes, un trait et un cercle (Mguilguidiguëu-Mteun en langue Ewondo du Cameroun) et tout créateur peut se reconnaître dans le travail d'un autre créateur. Cette collection est donc, en écho à l'oeuvre de Paul Chmaroff, avant tout une pure recherche de lignes, de formes, de volumes, de mouvements, de couleurs et de textures. Mais aujourd'hui aucune recherche esthétique ne peut se passer d'un questionnement sur son impact environnemental, ce qui est à la fois une contrainte, une limite.

Imane Ayissi ★



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Collection Report ● Haute Couture

tion à la
créativité et en même
temps une incitation à être plus
créatif avec ces contraintes. D'où la vo-
lonté d'utiliser dans cette collection, essen-
tiellement des fibres naturelles, dont le lin, sans
doute la fibre la plus écologique, en association avec
de la soie, ou de la viscose de bambou dont la fabrication
a un faible impact écologique et qui est bio-dégradable, et
des broderies faites à partir de chutes de tissus. Et comme
toujours j'ai également utilisé des fibres et textiles caractéristi-
ques du continent africain : raphia, Obom (écorce d'arbre tapée),
bazin teinté, Kenté...
Imane Ayissi

Haute Couture ● *Collection Report*



Imane Ayissi ★

Haute Couture ● *Collection Report*



Imane Ayissi ★

Haute Couture ● *Collection Report*



Imane Ayissi ★

Haute Couture ● *Collection Report*



Imane Ayissi ★

Haute Couture ● *Collection Report*



Imane Ayissi ★

Haute Couture ● *Collection Report*



Imane Ayissi ★

Haute Couture ● *Collection Report*



Imane Ayissi ★

Haute Couture ● *Collection Report*



Imane Ayissi ★

vestito • *Collection Report*

Fieras / Fieras

J u a n a
Martin, couturière
espagnole, a présenté sa col-
lection f/w 23-24 le Jeudi 06 Juillet
à 12H. Elle puise son inspiration dans la
période de l'après-guerre civile espagnole et
dans l'atmosphère sombre qui y régnait alors.
À travers cette collection, Juana Martin tran-
scende un voyage émotionnel allant d'un sentiment
de destruction et de tristesse profonde, pour aboutir
progressivement à une certaine forme de paix et de
liberté. Chaque robe a été soigneusement conçue pour
raconter cette histoire. Des symboles ornent les looks
tel le taureau, représentant la force du peuple espagnol,
les yeux, en référence à la surveillance gouvernemen-
tale, ainsi que les mains enserrant la robe, représentatives
d'une forme d'oppression. Cette collection accorde
une grande importance à l'art cubiste et abstrait, le
même qui fut élevé telle une rébellion contre le na-
tionalisme de cette période. Les tonalités blanches,
noires, grises et argents sont tirées de la palette
prédominante de ce mouvement artistique
espagnol. Chaque look de cette collection
f/w23-24 porte un nom symbolique ;
ils évoquent les différents mouve-
ments sociaux-culturels et
artistiques de cette

Juana Martin ★



Collection Report ● Haute Couture

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Le même qui fut élevé telle une rébellion contre le nationalisme et argentins et espagnols.
Les tonalités qui furent tirées de la palette prédominante et argentins et espagnols.
de ce mouvement artistique.

période
charnière de l'histoire
espagnole : la résilience, l'espoir
et la renaissance. Les créations de Juana Martin sont ainsi de véritables instantanés vivants, transcendants une simple esthétique afin d'y révéler une profondeur émotionnelle. Une colombe géante se déploie du dernier look de cette collection. Elle en est le symbole universel de la paix et de la liberté. Juana Martin y signe ainsi son désir d'une profonde quiétude.

Haute Couture ● *Collection Report*



Juana Martin ★

Haute Couture ● *Collection Report*



Juana Martin ★

Haute Couture ● *Collection Report*



Juana Martin ★

Haute Couture ● *Collection Report*



Juana Martin ★

Haute Couture ● *Collection Report*



Juana Martin ★

Haute Couture ● *Collection Report*



Juana Martin ★

Haute Couture ● *Collection Report*



Juana Martin ★

vestit● *Collection Report*

Up-cycling couture Sofia

In early spring, walking among the uneven stones of the courtyard of the Louvre in Paris, Sofia discovers a small white flower in the shape of a feathered ball. Her grace and fragility challenge the grandeur of the surrounding architecture. Suddenly, the breath of the wind disintegrates it into a myriad of feather-light seeds that begin to fly between heaven and earth, these miraculous seeds capable of dancing carried by the wind for miles and miles, are the beginning of the journey of the new season of Aelis. Under-grounded is the seed that generates new life with its roots and it is precisely on this act that reflection leads Sofia to search for a treasure to be reborn in an up-cycling creation. The classic tutu shape that seems to mimic the dandelion flower looks like a hidden treasure. Thanks to the collaboration with the Opera de Paris Sofia recovers a small series of vintage tutus no longer used that Cristine Neumeister, director of the costume department, makes available to her. Thus was born an up-cycling creation where the "tutus plates" are gathered in a single sculptural and evanescent piece, which preserves the history and the power of the experience



Collection Report ● Haute Couture

Thanks to the collaboration with the Opera de Paris.
Sofia recovers a small series of vintage tutus no longer used...
Thus, was born an up-cycling creation where the tutus plateau...
are gathered in a single sculptural and evanescent piece...

that inhabited those forms. The emotional strength of a dress that carries the history of the elements that constitute it and of the bodies thus becomes the central point of the research of the collection and the evocative strength of the same. A series of tulle petals created with patience have given life to some creations of different and unexpected shapes, in light and evanescent materials such as organic silk mousseline and tulle. A white silk cady dress with a pure and minimal cut, embroidered with silver and crystal beads, welcomes a series of petals planted with a few brushstrokes of fairmined silver. In the same way, in other pieces of the collection the tulle and silver petals willingly rest both on evening dresses and on sweat-shirts embroidered with small metal studs. A print created by hand with an artisanal transfer technique on organic double satin organza becomes a flower skirt that welcomes the silverblack petals of the tulle top. The film that describes the collection, shot in an underground location, finds the ideal interpreters in Rosalie, Manel, Valentine, Lydie and Ziane. Rosalie for her young age embodies the symbol of an activist generation that looks to the future with lucidity and distance, but also and above all, with the involvement and sensitivity necessary to undertake the path of respect for the living on the planet. Their presence complete the journey of Aelis through natural beauty that always inspire her. Inspired by the elegance and grace of the ballet, Aelis has established a unique partnership with the Paris Opera to create a dress-sculpture from vintage tutus, made in the prestigious atelier of the Opera. Sofia Crociani, creator of Aelis, and Christine Neumeister, director of the Paris Opera's

Through this creation
the maison Aelis and the Opera de Paris wish to raise awareness
in the fashion industry and the public of the importance
of the up-cycling in sustainable and ethical fashion.

Collection Report ● Haute Couture

costume department, are collaborating to give birth to a piece of art-to wear couture that will be presented during the couture show in July. The up-cycling process allowed Sofia Crociani to reinterpret these vintage tutus inhabited by the history of the bodies that wore them. These tutus, witnesses of a heritage of know-how and beauty, have been treated like a sculpture harmoniously incorporating both the values of the Paris Opera and the eco-sustainable principles "dear" to Aelis. Through this creation, the maison Aelis and the Opera de Paris wish to raise awareness in the fashion industry and "the public" of the importance of the up-cycling in sustainable and ethical fashion. Sofia Crociani, creator of Aelis Couture, declares: "We are honored to start this collaboration with the Paris Opera which was born from the friendship with Christine Neumester. It's an extraordinary opportunity to showcase our commitment to eco-sustainable fashion while celebrating the art and history of dance".

Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*

Aelis ★



Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



vestito • *Collection Report*

Couture preziosa

"This season, we wanted to concentrate on the achievement of fluidity, drape and shape through couture techniques, bringing these elements together with the attitude of today", says Kim Jones, artistic director of Fendi couture and womenswear. "We worked on a template based on Delfina's high jewellery. If there is no jewellery, the idea is still present through the colour palette and embellishment in the collection; the clothes themselves take on the idea of jewellery. Colours come from flesh tones as well as that of stones: black diamonds, rubies, sapphires. There is a play of soft and hard, flesh and stone". "There is an emotional relationship that I have with the jewellery in the collection that I hope the women who will eventually wear it will have too", says Delfina Delettrez Fendi, artistic director of jewellery for Fendi. "There is an obsessive precision you need to make jewellery like this, such small objects that have such strength, meaning and personality. And yet, in the end, they have a direct and intimate relationship to the body; they are a profound and personal extension of the woman". This season, Kim Jones and the craftspeople of the Fendi ateliers continue to make couture traditions both human and approachable, light with a sense of volume, fluidity, drapery and



Collection Report ● Haute Couture

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ease for the wearer. Eschewing ‘costume’ and embracing a softer, more yielding feeling of agency for the woman in the clothing, a suppleness is sought and expressed both in terms of flexibility in how clothing is worn – seen particularly in the outer corset motif – and actuality in how it feels. There is an idea of simplicity with hidden intricacies in the collection; much is about volume, drape and sculptural shape achieved through complex and rigorous pattern cutting, with garments often realised with only a single seam. This is a bravura achievement whispered instead of shouted in second-skin silks, alongside single-piece intricate knits and draped, neoprene tailored furs and Fendi chevron feathered shearlings, where ultimately, it is not only about the spectacle of looking but the reality of wearing.

Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



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Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



The discreetly multifaceted nature of this couture collection reaches a crescendo in embroidery techniques that unite the clothing and jewellery worlds.

Collection Report ● Haute Couture

Precision and emotion, the real and the refined are also found in Del-fina Delettrez Fendi's approach to high jewellery that exists symbiotically with the collection. In this debut proposition of one-off pieces, the idea of the couture ensemble is extended to that of jewellery. At once timeless and saying something of today, in a Fendi colour palette of exceptional white and yellow diamonds together with green, orange and pink Padparadscha sapphires and spinels. The collection of pink spinels alone, that feature in the 'Undarum' set, took forty years to gather together and will probably never be replicated in nature again. The discreetly multifaceted nature of this couture collection reaches a crescendo in embroidery techniques that unite the clothing and jewellery worlds. While clutching their jewel box minaudière, the mood builds with models scattered with jewel-like embellishments or layered with a stratification of intricate stacked tonal paillettes and stones at the closing of the show. To achieve the glittering rose glow of the final look, it took 1200 hours of handwork. The soundtrack to the show is Klaus Nomi's 'The Cold Song', Based on Henry Purcell's English Baroque original from the seventeenth century, it too reflects the emotion and precision of the collection and of the couture itself, where the past becomes the basis for a New Wave present and future.

vestito • *Collection Report*

Hiranyagarbha

Where did creation emerge from? The universe and all that it holds, where did it all begin? Fascinated by this question I found myself struck by wonderment for the concept of Hiranyagarbha. The Vedas, one of the most ancient Indian scriptures sing of Hiranyagarbha – Hiranya translates as golden and garbha, the womb. All of creation is thought to have emerged from this primal golden womb through which everything and therefore nothing, arose. It is in the pristine nothingness where all possibilities of metamorphosis swim, this collection takes birth. It floats through the cosmic cycle of elements from where amoeba to gods to humans come into being and in time are absorbed back into the supreme reality, the Brahman. The starkness of the first light is imagined in the absolute whites submerged in lustrous, iridescent pearls. A reminder of the blank canvas, eager to begin. And when life truly bursts forth, it's with unstoppable fluorescence. A dance of light and resilience just like the chrysalis burning to bloom. The blooming is reflected in the seed olive that branches out to entwine around the golden egg. It also represents the universal olive bark around



Collection Report ● Haute Couture

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this collection takes birth. It floats through the cosmic cycle of elements from time
to gods to humans come into being and in time where amoeba
are absorbed back into the supreme reality.

which
light wraps itself. Mala-
chite shows the sheer power of life
to spring from everywhere and a magi-
cal stone that connects and heals the whole
universe as we move along. Overflowing taffetas,
chiffon, multitudes of glass bugle beads, crystals pi-
led with traditional Indian embroidery techniques like
zardozi, nakshi and dabka - all a joyous tribute to growth
and the resilience of being alive. This collection is a journey
from birth, transformation, realisation, and eventual harmony
with the cosmos. It is a peek into the golden womb, inviting us
to embrace the stark light within.

Haute Couture ● *Collection Report*



Gaurav Gupta ★

Haute Couture ● *Collection Report*



Gaurav Gupta ★

Haute Couture ● *Collection Report*



Gaurav Gupta ★

Haute Couture ● *Collection Report*



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Gaurav Gupta ★

Haute Couture ● *Collection Report*



Gaurav Gupta ★

Haute Couture ● *Collection Report*



Gaurav Gupta ★

vestito● *Collection Report*

Couture ancestrale

The collection is a journey from Nomadic lands to the dazzling domes of the Orient. The muse is a descendant of the winged horse. Her journey is an ascent from earth to heaven, going through several incarnations towards a mystical elevation. She is the rustic land, she is the entrance to the city. She is the architecture of the temples, she is the whirlwind of ornaments, she is the starry sky, she becomes the luminous star, the gold of the alchemists.

Maison Sara Chrabidi ★



Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



Maison Sara Chrabidi ★

Haute Couture ● *Collection Report*



Maison Sara Chrabidi ★

Haute Couture ● *Collection Report*



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Maison Sara Chrabidi ★

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Maison Sara Chrabidi ★

Haute Couture ● *Collection Report*



vestito • *Collection Report*

Pensiero debole

Adeline André est une de ces grands couturiers du XXe et XXIe siècle qui traversent les modes sans jamais s'y trouver prise au piège. Comme Mariano Fortuny ou Madame Grès, elle a préféré épouser un chemin de solitude qu'elle foule d'un pas léger plus qu'elle ne sonne de coup de talons péremptoires. Ses créations sont obstinées, intemporelles. Elles semblent s'ébrouer des époques et des bruits et ne garder en elles que le silence d'une forme, d'une couleur. Dans son atelier aux lumières traversantes, Adeline André a fait entrer les tissus qu'elles affectionnent, autant de pages pour les corps que les robes racontent, accompagnent, suggèrent. Les teintes et les nuances qu'elle gouverne elles même sont celles d'un peintre. Les créations de Adeline André sont si précises qu'elles semblent circonscrites à leur format même, émancipées du monde. Aussi peut-elle les concevoir partout, sur une table, devant une fenêtre, pour la vie, dans un rêve toujours.

Olivier Saillard

Adeline André ★



Haute Couture ● *Collection Report*



Adeline André ★

Haute Couture ● *Collection Report*

Adeline André ★



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Adeline André ★

Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*

Adeline André ★



Haute Couture ● *Collection Report*

Adeline André ★



vestit. Collection Report

Making time

Giving time, taking time, less time, timeless. The elastic notion of time has always had a special meaning at the house of Alaïa - eschewing its conventions and restrictions, embracing its possibilities. For the Winter-spring Alaïa collection, Pieter Mulier explores time not as an abstract concept but a material notion - its signs and signifiers, its reflections through fashion. Making time. The idea of creation, of craft, of fashion as a verb - tracing its etymological origins in *facere*, to do, to make - can be a measure of time taken, care given. Expanding these notions, the human figure itself can be fashioned, manipulated through the push and pull of clothes, to transform. A heightened bombshell silhouette, tailored to reinforce the shape of the body, bears memories of pasts, and well as proposing a future. It empowers always, time irregardless. Seams trace not only the form of the body but the life of these clothes, like timelines charting their evolution and refinement, the process behind their invention. They echo archival designs, another time and another life here reconsidered, cherished. Their time is valued. Buttons are oddly emblematic of time, of



Collection Report ● Haute Couture

Giving time, taking time, less time, timeless. Always had
a special meaning at the house of Alaïa. -
eschewing its conventions and restrictions,
embracing its possibilities and contemporary fetishes.
... Time is a contemporary fetish.

process:
the ritual of dress, of fastening of oneself into a garment, a time of change and reinvention, a promise of future revelation at their unfastening. Time is a contemporary fetish. Fabrications reflect a tactility, a sensuality: wool flannel, ostrich, cotton linen, transparent and lacquered knits, leather, latex. They can pretend to be another, demand a moment of closer examination. On a bridge - between the Maison Alaïa's origins and its present - figures cross in perpetual motion, their march set against the eternal human backdrop of an ever-ticking clock - the sound of time, yet also the rhythm of life.

Haute Couture ● *Collection Report*



Alaia ★

Haute Couture ● *Collection Report*



Alaia ★

Haute Couture ● *Collection Report*



Alaia ★

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Alaia ★

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Alaia ★

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Alaia ★

vestit● *Collection Report*

Under my skin

Ce qui se cache en dessous,
Sous ma peau
Fluidité absolue comme le cours
de la vie,
Coupes organiques en transparence,
comme l'air,
Décolleté vertigineux jusqu'au bas du dos,
le long de la colonne vertébrale,
Des cols montants, des manches bouffantes,
De volumineuses planches de tissus exposent la peau,
Des juxtapositions de couches s'entremêlent.
Auburn, porcelaine, vanille, bordeaux, rose,
Velours doux, charmeuse, taffetas,
Mousseline transformée en écailles,
Molécules brodées liées les unes aux autres,
Liens d'attraction,
La collection couture automne hiver 23/24
de Tony Ward
Se glisse sous la peau.

Tony Ward ★



Haute Couture ● *Collection Report*



Tony Ward ★

Haute Couture ● *Collection Report*

Tony Ward ★



Haute Couture ● *Collection Report*



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Tony Ward ★



Haute Couture ● *Collection Report*

Tony Ward ★



vestit

Collection Report

Light Diffraction

of Light

A study of luminescence through the medium of couture, *The Diffraction of Light* debuts a variety of custom-developed textiles which accentuate the interplay of light on fabric as they gently fold and drape around silhouettes inspired by the geometry of gemstones, and the stunning patterns that come about when we shine a light through them. A collection of 24 looks, *The Diffraction of Light* showcases hand-crafted couture techniques of smocking, pleating, embroidery, and appliqué, in order to create the effect of light radiating from a garment. The theme of light is also interpreted, quite literally, through the use of the lightest of fabrics, often sheer, to reveal the meticulous attention to detail of their construction, and how their true beauty comes from within. These ideas are exemplified in the 'Polaris' dress. The result of a months-long collaboration between ArdAzAei, the world-renowned folding artist Joan Sallas, and the Paris-based pleating specialists Les Ateliers Lognon, 'Polaris' is composed of fine silk woven with a semi-sheer metallic lurex that reflects the light like the sun shimmering on the ocean and features three-dimensional

Ardazaei ★



A collection of 24 looks, of smocking, pleating, embroidery, and applique, and hand-crafted couture techniques in order to create the effect of light radiating from a garment.

Collection Report ● Haute Couture

pleats carefully folded to form the ArdAzAei emblem, itself informed by the diffraction of light through a gemstone, and designed by M/M (Paris). Geometry is a recurring theme. The 'Vega' dress, made of a fine silk, takes inspiration from an ornamental ceiling in the ancient Persian city of Yazd, its elaborate mathematics informing the composition of the dress' plissé, appliqué, and intricately embroidery beads, sequins, and silver threads. The collection also presents bespoke jacquard fabrics, patterned with the atomic structure of the mineral Beryl, applied to an impeccably tailored suit and a gown with a long train, both geometrically cut to create the ArdAzAei stone cut. The collection's asymmetric lines and geometric shapes are contrasted by soft, voluminous draping, as seen in 'June'. An evening dress defined by its featherlight layers of silk chiffon, organza and shimmering silver lurex swirling gracefully around the body, over 850 hours, and 200 meters of silk were required to create its sumptuous volume. Through working with France's most skilled couture artisans, the theme of lightness is also applied to a uniquely supple, vegetable-tanned Swedish reindeer leather, crafted to drape and swirl around the body. "The Diffraction of Light is at the heart of ArdAzAei's design philosophy, a phenomenon I have been exploring since I studied gemology and discovered the optics which expose how a gem's beauty is a reflection of its inner world", creative director Bahareh Ardakani says. "This is why ArdAzAei puts so much focus on developing our own fabrics and working with France's most esteemed craftspeople to construct our couture, as it's through the attention paid to a garment's inner world that its outer radiance is revealed". As such, ArdAzAei is proud

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The theme of light is also interpreted, quite literally, through the use of the lightest of fabrics, often sheer, to reveal the meticulous attention to detail, to use of the lightest of fabrics, and how their construction, comes from within.

that over
a quarter of the couture
creations within *The Diffraction of
Light* are certified according to GOTS,
the Global Organic Textile Standard (certi-
fied by Ecocert Greenlife 257263).

Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



Ardazai ★

Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*

Ardazaci ★



Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



vestit • Collection Report

Minimalist Couture

Pour la première fois de son histoire d'élégance sophistiquée, l'iconique maison de création belge signe une ode à la couture des années 50, avec des silhouettes aux volumes minimalistes, contemporaines, résolument féminines dans leur approche épurée. A l'image d'une architecture d'inspiration moderniste mêlée aux courbes abstraites de sculptures organiques, les robes – pièces phares de la collection – explorent une narration à différents niveaux de lectures, à messages de mode transposables, intemporels. Des robes à grands volumes mais très courtes, composent une cohérence sensuelle avec une série de jupes évasées à constructions ouvragées, tandis que les manches longues se prêtent à tous les jeux d'épaules, en hommage aux structures eighties adoucies qui s'harmonisent avec des lignes plus fluides. Pour son 40ème anniversaire de mode ancrée dans un luxe transversal, adaptable à toutes les occasions et à toutes les célébrations, Edouard Vermeulen pour la maison Natan a imaginé une série de silhouettes interprétées dans la gamme d'un noir intense, parti pris rare pour ce couturier qui s'attache à exalter les couleurs. Le noir, suprêmement essen-



Collection Report ● Haute Couture

Pour la première fois de son histoire d'élegance sophistiquée, avec des silhouettes aux volumes féminines, résolument épurées. La couture des années 50, contemporaine, approche épurée.

tiel, contraste avec les accords de jaune acide, d'orange clémentine, de bordeaux, d'or et de cuivre. La collection traverse les nuances comme des émotions, cultive les pastels qui ouvrent vers des notes fortes, concentrées, métallisées. Le noir encore se décline en gris précieux, et les ornements, plumes et broderies, soulignent l'exception précieuse du travail de la main. Les tissus développent une brillance de circonstance, les broderies brutes par leur texture se mêlent au scintillement des ét offes, et viennent souligner l'artisanat d'une extrême précision, fruit d'un savoir-faire attentivement transmis dans les ateliers bruxellois de la maison.

Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



vestit. Collection Report

Lights, Camera, Célébra.

Lights, Camera, Sizzle!
"Fashion, in the eyes of too many people, has become about disposability and a focus only on the here and now, excess, and waste. True fashion is about new ideas that will last. It is the opposite of fleeting". Inspired by the words of Anna Wintour, we welcome you to Celia Kritharioti couture autumn/winter 2023-24. Step into a mesmerizing realm where timeless elegance converges with modern allure at the Musée des Arts Décoratifs in Paris; an homage to Old Hollywood that transcends time and transports you to the captivating era of eternal glamor. For this season, Celia Kritharioti continues to elaborate on the idea of sustainability. A couture gown is ageless and can be passed from generation to generation, just like the myths of Marilyn, Audrey, Elizabeth, Grace, Greta, Judy, Ava, Vivien, and Bette—women of impeccable taste and timeless beauty. Boldness and individuality: opulent velvet and shimmering silk. Exquisite gowns unveil the artistry of embroidery: each stitch is a testament to the dedication of skilled artisans. Gold, black, silver, and white accentuate the beauty of each design. The seamless fusion of classic elements with a modern twist
repre-

Celia Kritharioti ★



Collection Report ● Haute Couture

Pour la première fois de son histoire d'élegance sophistiquée, avec des silhouettes aux volumes féminines, résolument féminines, dans leur approche épurée.

La couture des années 50,

sents the
marriage of everlasting
elegance and present-day min-
dset. Fashion is about finding yourself,
defining who you are, and declaring who you
aspire to be.

Haute Couture ● *Collection Report*



Celia Kritharioti ★

Haute Couture ● *Collection Report*



Celia Kritharioti ★

Haute Couture ● *Collection Report*



Celia Kritharioti ★

Haute Couture ● *Collection Report*



Celia Kritharioti ★

Haute Couture ● *Collection Report*



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Celia Kritharioti ★

Haute Couture ● *Collection Report*



Celia Kritharioti ★

Haute Couture ● *Collection Report*



Celia Kritharioti ★

Haute Couture ● *Collection Report*



Celia Kritharioti ★

vestit● *Collection Report*

Corpo è spettacolo

Georges Chakra ★



Haute Couture ● *Collection Report*



Georges Chakra ★

Haute Couture ● *Collection Report*



Georges Chakra ★

Haute Couture ● *Collection Report*



Georges Chakra ★

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Georges Chakra ★

Haute Couture ● *Collection Report*



Georges Chakra ★

Haute Couture ● *Collection Report*



Georges Chakra ★

vestito • *Collection Report*

Libertà è passione

Antonio Grimaldi sceglie di presentare la sua nuova collezione di alta moda attraverso uno short movie, diretto da Simone Guidarelli, con protagoniste la modella saudita Taleedah Tamer e la modella iraniana Farnoush Hamidian Savadkouhi. Dichiarò Antonio Grimaldi: *“Un omaggio alla libertà di tutte le donne. Protagoniste della mia nuova collezione sono due presenze femminili forti e coraggiose: Taleedah, la prima top model saudita, che ha debuttato sulla mia passerella nel 2018 a Parigi e che viene da un mondo che si sta orgogliosamente aprendo ai diritti e Farnoush, che rappresenta invece un mondo parallelo in cui i diritti ad oggi sono negati”*. L'ispirazione arriva poi dalla Carmen di George Bizet, una donna anticonformista, una zingara fatale e spavalda, capace di vivere una storia d'amore degna di un'eroina delle tragedie classiche. *“L'amour est un oiseau rebelle”*, come recitano i versi di Bizet nella sua Habanera: un amore che nasce, cresce e muore in cuori ardenti e impetuosi, che vede Carmen una zingara bellissima e passionale, innamorata della libertà e dell'indipendenza, morire dopo aver sedotto José e averlo abbandonato per seguire un altro uomo. La collezione, che conta un totale di 25 outfit, si



Antonio Grimaldi ★

*L'ispirazione arriva poi dalla Carmen di George Bizet,
una donna anticonformista, una storia d'amore degna
di un'opera fatale e spavalda, classica e
capace di avere un'eroina delle tragedie.*

Collection Report ● Haute Couture

divide in
3 capi principali: jumpsu-
it, minidress e abiti da gran sera. I
primi, da utilizzare come abiti da giorno
e da cocktail, sono caratterizzati dalla vita alta e
strutturati con ampie spalle la cui sagoma ricorda il
bolero. Mentre i minidress si presentano con una linea
a trapezio che lascia nude le spalle e maniche voluminose.
Tuttavia, a predominare sono gli abiti da gran sera, dalle linee
scultoree e allo stesso tempo sensuali, caratterizzate da silhouet-
te strizzate in vita fino al ginocchio e che esplodono in balze volu-
minose. Proprio le balze e i volants sono uno dei leit motiv di questa
collezione. Di dimensioni giganti o ridotte, i volant diventano sculto-
rei, si ripetono a strati, nelle maniche, nel retro delle silhouette. Appli-
cati con grande maestria sulle gonne, donano volume o si sviluppano in
vita come una grande baschina. Altro tema ricorrente: i pois, in versione
micro e macro, di vinile o di cristalli, applicati o ricamati a filo, cuciti a
mano sulle velette o tridimensionali che sembrano fuoriuscire dai capi
come degli spuntoni. E ancora le frange, che ritornano in tanti outfit e
che sommergono gli abiti e cadono lunghe sulla vita. La palette colori si
tinge di passione e vitalità: oltre ai bianchi e ai neri, a spiccare è il Viva
Magenta (colore del 2023 individuato dal Pantone Color Institute),
insieme a tinte vibranti e audaci che vanno dai rosa chiari e sho-
cking fino ai toni dei rossi, quasi fosse una vivace Lipstick Palette.
Il tessuto principe di questa collezione è il Radzmir, tessuto di
seta pesante con armatura a saia, che si accompagna a tessuti,
già cari alla Maison, come il cady, il taffetà moiré, il faille:
tutti doppiati e rinforzati con la tundra di seta per dare
corpo a tutta la struttura dell'abito. Completano i
look i guanti ricamati con cristalli, con ricami a
filo, su tulle in pendant con l'abito e velette
copricapo che incorniciano il volto.

Haute Couture ● *Collection Report*



Antonio Grimaldi ★

Haute Couture ● *Collection Report*



Antonio Grimaldi ★

Haute Couture ● *Collection Report*



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Haute Couture ● *Collection Report*



Antonio Grimaldi ★

Haute Couture ● *Collection Report*



Antonio Grimaldi ★

Haute Couture ● *Collection Report*



Antonio Grimaldi ★

Haute Couture ● *Collection Report*



Antonio Grimaldi ★

vestito • *Collection Report*

Music

Pour sa collection couture automne/hiver 2023-24, Didit Hediprasetyo décline des imprimés d'art abstrait dans des teintes bigarrées sur des tailleurs afin de défier la monotonie des tenues de soirée et brouiller la frontière entre la mode et l'art. Chaque imprimé original dégage une intensité émotionnelle saisissante qui s'adresse à celle qui le porte, tout en renforçant la dimension scénique et artistique de la collection. Les juxtapositions poétiques sont au cœur même de l'ADN de Didit Hediprasetyo. Cette saison, nonchalance et sophistication se rencontrent, la vivacité du fuchsia s'opposant ainsi à la brillance du noir tout au long de la collection, créant un contraste saisissant. La robe en cuir, véritable emblème du créateur, fait un retour en force, accompagnée de smokings sur mesure confectionnés en Songket, de pantalons de costume en velours de soie et de chaussures de ville plates qui mettent l'accent sur la notion de confort inhérente à la collection. Animée d'une énergie désinvolte, cette collection Couture regorge de motifs vibrants et de designs audacieux, incarnant ainsi une femme qui se suffit à elle-même et qui trouve la joie et la confiance en

COUTURE

Didit Hediprastyo ★



Collection Report ● Haute Couture

Pour la première fois de son histoire d'élegance sophistiquée, avec des silhouettes aux volumes féminines, résolument féminines, dans leur approche épurée.

La couture des années 50,

soi
dans le fait d'être sa propre spectatrice. Empreintes d'un esprit rebelle qui défie les conventions, les créations de Didit Hediprasetyo deviennent ainsi une puissante déclaration d'individualisme intrépide, qui incitent les femmes à vivre leur vie selon leurs propres règles, et ce sans compromis.

vestito • *Collection Report*

Les océans chantent des ans

L'océan est symbole de puissance, de force, de vérité et d'espoir. Notre vie est comme l'océan, ses flux et reflux. Tout comme les jours qui passent et les moments que nous n'avons pas encore vécus. Il y a un secret caché au plus profond de notre existence... Parfois, nous nous posons une question : pourquoi sommes-nous ici? Quel est le but de notre vie? Ou nous essayons de découvrir la vérité sur nous-mêmes en restant inconnus et mystérieux, comme les eaux bleues de l'océan ; ses profondeurs et ses endroits que l'oeil humain n'a pas encore remarqués... Nous sommes comme des vagues, qui sont parfois délicates et se déplacent comme si elles dansaient dans le vent ou se renforçaient sous l'influence d'un vent en rafales. Les vagues sont comme les gens que nous rencontrons dans nos vies, parfois elles sont la beauté ouverte de l'eau qui nous permet de réaliser nos rêves, ou bien elles sont tempête pour les voiles de nos vies et de nos objectifs. Nos vies sont souvent un voyage sur les vagues orageuses de l'océan à la recherche de réponses. Comme le disait Vincent van Gogh: *"Le coeur de l'homme ressemble beaucoup à la mer, il a ses tempêtes, il a ses marées, et dans ses pro-*

La Methamorphose ★



L'océan est symbole de puissance, de force,
de vérité et d'espoir.
Notre vie est comme l'océan, ses flux et reflux.
Tout comme les jours qui passent et reviennent.
et les moments que nous n'avons pas encore vécus.

Collection Report ● Haute Couture

*fondeurs il a
aussi ses perles" ou comme
l'a écrit Lisa Scottoline dans son
livre "Look Encore" : "Les mauvaises choses
sont comme des vagues. Elles vont arriver jusqu'à
vous, et vous ne pouvez rien y faire. Elles font partie
de la vie, comme les vagues font partie de l'océan. Si vous
vous tenez sur le rivage, vous ne savez pas quand les vagues
arrivent. Mais elles viendront. Il faut s'assurer de remonter à la
surface, après chaque vague. C'est tout". Ce qui est certain, c'est
que l'humanité et l'océan sont indissociables. L'océan affecte
chaque vie humaine. Il façonne le climat de la Terre, affectant
notre temps et la santé humaine. Il fournit de la nourriture, des
minéraux et de l'énergie. Il crée aussi des emplois et soutient les
économies des pays. Il sert de moyen de transport aux personnes et
de marchandises. C'est une source d'inspiration, de loisirs et de dé-
couvertes, c'est un élément important du patrimoine de nombreuses
cultures. C'est pourquoi il est si important de protéger le système
océanique, car à travers l'activité et le développement humains, nous
avons entraîné sa pollution, des changements dans sa composition
chimique (acidification) et la modification de ses propriétés phy-
siques. Nous sommes obligés de prendre soin de l'océan parce
qu'il entretient la vie sur Terre, nous devons vivre de manière à
ne pas agir contre lui. Christophe Colomb a dit: "La mer donne
à chaque homme un nouvel espoir... sa quiétude les fait rêver de leur
foyer". Aujourd'hui, cet espoir est nécessaire à l'océan, qui
n'a pas de voix pour se défendre... Et notre planète est
notre maison, alors vivons en harmonie avec la na-
ture et ce que nous avons reçu, valorisons-la car
"nous n'avons aucune influence sur la durée de
notre vie, mais nous pouvons lui donner de
la profondeur et élargir sa portée..."
et ainsi vivre dans la*

Collection Report ● Haute Couture

La collection se compose de 25 modèles dont des robes brodées en mousseline complétées par des corsets brodés de nos motifs de perles, des vestes et tailleurs-pantalons brodés d'un motif symbolisant La Métamorphose.

vérité et nous laisser guider par le respect de ce qui nous entoure...
La collection se compose de 25 modèles dont des robes en mousseline complétées par des corsets brodés de nos motifs de perles, des vestes et tailleurs-pantalons brodés d'un motif symbolisant La Métamorphose. Une robe qui ressemble au bleu de l'océan. De nouveaux matériaux drapés dans des formes 3D sans utiliser d'imprimés, mais uniquement grâce à la couture à la main et à des conceptions créatives. Le point culminant de la collection est une robe blanche scintillante comme la surface bleue de l'eau, qui est le début d'une nouvelle vie et de l'infini. La collection comprend les couleurs bleu, bleu marine, argent, crème et tous les reflets de l'océan.

Haute Couture ● *Collection Report*



La Methamorphose ★

Haute Couture ● *Collection Report*



La Methamorphose ★

Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



La Methamorphose ★

vestit● *Collection Report*
Mycélium

Léna Erziak veut tous nous relier les uns aux autres, pas seulement entre êtres humains, mais aussi à tout le monde du vivant. Par le mycélium, gigantesque toile de filaments - aussi précis et délicat qu'une broderie haute couture -, et véritable spécialiste de la connexion et de l'équilibre : c'est le réseau souterrain de branches filiformes poussant sous les champignons et les champignons, reliant chaque plante et arbre, vivant et facilitant l'échange de nutriments, décomposant la matière en décomposition, régénérant la terre et même séquestrant le carbone. Le mycélium aide les plantes et les arbres à "communiquer" et à se soutenir mutuellement. C'est pour cela que l'on appelle le mycélium "l'internet de la nature"; il est tout aussi vaste : pour chaque pas que nous faisons, il y a environ 450 Km de mycélium qui s'étendent sous la surface. De l'importance de la communication entre nous, seule capable de résoudre conflits et urgence climatique... Une collection forte, colorée, pointue, très visuelle et irrésistible. On retrouve la flamboyance et la force de la maison Léna Erziak, qui souligne encore plus le savoir-faire de ses petites mains de son atelier parisien:

Léna Erziak ★



*Lena Erziak veut tous nous relier les uns aux autres,
pas seulement entre êtres humains, mais aussi à tout le monde du vivant.*

Collection Report ● Haute Couture

plissé fait
main, plumes cousues
unes à unes, taffetas de soie, satin
duchesse, soie lave, volumes vertigineux
et impeccablement réalisés.

Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



Lena Erziak ★

Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



vestito • Collection Report

Luminary

Paolo Sebastian is delighted to announce its latest couture collection, *Luminary*, to be showcased in Paris during Couture Fashion Week. Inspired by the 'Paolo Sebastian woman', the collection marks a first for the design house in reminiscing upon its own story over the past fifteen years. "After celebrating our 15-year anniversary, we were left to reflect on who the Paolo Sebastian woman is", says Creative Director and Designer, Paul Vasileff. *Luminary* is inspired by the Paolo Sebastian woman. Determined princess, maiden traveller, tempted goddess, moonlit dreamer. For over fifteen years she has embarked on many different journeys, each one as empowering and character-defining as the last. But the journey is always evolving, and so is she. Confident, capable, and in alignment with herself, our heroine is a shining symbol of transformation. She is not afraid of change, nor is she willing to abandon her own values to change for others. When she transforms, it is for her — and she shines all the brighter for it. "This collection is a true celebration of who we are and how we got here", continues Vasileff, "and to be able to showcase in Paris — which has been at the heart of my own



Masculine meets feminine with a thrilling combination of sharp tailoring and sensual body-skimming column dresses. Effortless of illusion tulle and high necklines. Romantic ball gown silhouettes. Haute Couture

Collection Report

● Haute Couture

transformation as a designer —
just makes it all the more poignant”.
“Paris is a place where I get to continually evolve and put my best foot forward. It inspires me to show up and never stop dreaming, but it also encourages me to dig deep, overcome my fears, and keep pushing the boundaries”. Luminary is a striking and elegant collection with a distinctive colour palette of noir, argile, and rose clair. Masculine meets feminine with a thrilling combination of sharp tailoring, corsetry, and high necklines effortlessly balanced with romantic ball gown silhouettes of illusion tulle and sensual body-skimming column dresses. Intricate geometric beadwork of paillette and Swarovski crystal set the scene for a truly exquisite finish. “We spread our wings with this collection by incorporating a slightly darker and more moody palette, utilising different styles such as the bubble skirt — which was originally first seen in 1950s Paris — and incorporating new details like crystal-embellished sheer gloves”. Standout pieces from Luminary include the strapless ballerina dress in crystal honeycomb beadwork, the velvet open-back tuxedo, and the low-back silk faille gown with embroidered beaded mesh overlay. The featured couture wedding dress is an Italian corded lace column gown with floor-length caped overskirt, embellished florals, and cathedral veil. “This collection is less of a story and more of a mood. Our heroine is gracefully evolving and giving herself space to thrive in whatever version that may currently be”. “She’s the hero of her own story, and she’s the epitome of our story so far.”

Haute Couture ● *Collection Report*



Paolo Sebastian ★

Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



Paolo Sebastian ★

Haute Couture ● *Collection Report*



Paolo Sebastian ★

Haute Couture ● *Collection Report*



Paolo Sebastian ★

Haute Couture ● *Collection Report*



Paolo Sebastian ★

Haute Couture ● *Collection Report*



Paolo Sebastian ★

Haute Couture ● *Collection Report*



Paolo Sebastian ★

vestit● *Collection Report*

American Scream

L'Scher's debut Haute Couture Fall/ Winter 2023 collection entitled *The American Scream* is an exploration of the life of Libbie Mugrabi, the brand's founder and creative director. Her evolution went through three phases, between July 4th 2018 and July 4th 2023, and a Gen-Z pilgrimage to the "Supreme" store with her kids, the artist, art collector, designer and philanthropist was moved to foray into couture but with a twist: 'Street Luxe'— fashion at the nexus of couture and streetwear. An ode to female empowerment, feminism and the dream of an equal future, meaning equality, the fall/winter 2023 is Mugrabi's premiere opus and taps inspiration from and pays homage to the last five years of her life — her trajectory from living the "American Dream" to experiencing what her friends dubbed the "American Scream". Feels of contemporary glam and punk are entwined with a certain elegance and nonchalance, evoking a confidently cool mood. The color palette is opulent with a sweet spectrum of hues - fuchsia, fluorescence, white, mint, and darker tones of navy blue, red and black. Textural depth came through in the Swarovski knits and beaded



...the fall/winter 2023 is Mugrabi's premiere opus and taps inspiration from her 19 years of her life in America. Dubbed the "American Dream" ...

Collection Report ● Haute Couture

ostrich feather ensembles that exude a certain sex appeal which continued in the punky couture diamond nipples. Double-faced satin strawberry dresses dance with bedazzled palette stunners and crescendo with glam rock mirrored gowns. In outerwear, oversized puer coats and an oversized shawl-lapel coat ooze: opulent comfort. On the accessories side, punky grati bags and embellished implants evened out the diamond nipples. The highlight of the accessories collection is the Outplant bra, a bralette merged with a medical-grade breast implant... moving breast augmentation into high fashion so women have an option of having breasts without risking their lives. EScher's fall/winter 2023 is an oering fit for those who have arrived at a place where they know who they are, where they've come from, and what they deserve. Harmonious style customization and eortless interchangeability are at the core of the collection. Thoughtfully designed to be styled in a high-fashion-meets-street manner, each piece and look has an irreverent style fluidity at the heart of streetwear melded with the splendor of couture. This unique design approach empowers individuals to curate their distinctive style and "scream" with stylistic victory. Tied to the US Independence Day, July 4th, the EScher's Haute Couture Fall/Winter 2023 is a visual celebration replete with fashion worthy of fireworks.

Haute Couture ● *Collection Report*



vestito • *Collection Report*

Oiseau de feu

Stefan Djokovich a puisé son inspiration dans la force, la sagesse et les couleurs d'une créature mythique embrasée de flammes gigantesques qui brillent si fort qu'elles illuminent tout ce qui les entoure. Dans la légende, l'Oiseau de Feu apporte la bonne fortune aux bonnes personnes. Avec cette collection, Stefan Djokovich a essayé d'incarner le pouvoir de cet être mythique en tant que symbole de la femme autonome et de présenter sa vision d'une manière pas si littérale. Les couleurs noir et or représentent la profondeur de la nuit et l'intensité de la lumière lorsque l'Oiseau de Feu apparaît dans le ciel tandis que le rouge, l'orange, le jaune et le fuchsia imitent les flammes. Grâce à des broderies particulièrement élaborées, de couleurs somptueuses et de tissus à la fois solides et fluides, le créateur a cherché à matérialiser la symbolique de la légende de l'Oiseau de Feu.

Stefan Djokovich ★



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Stefan Djokovich ★

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Nel 1308, il poeta Dante Alighieri iniziò quello che sarebbe stato il suo capolavoro, la *Divina Commedia*, un poema di 14.233 versi diviso in tre libri: Inferno, Purgatorio e Paradiso. Tutti conosciamo quest'opera, anche se non a memoria. Eppure, quando l'ho riscoperta di recente, sono stato sorpreso da qualcosa che mi era sfuggito quando l'ho affrontata per la prima volta: non l'orrore dell'inferno che Dante rappresenta in modo così vivido, né il senso di angoscia che ci assale mentre scendiamo sempre di più nel regno. Ma da come la storia sia, in fondo, un'allegoria del dubbio. Il narratore, controfigura di Dante (anch'egli di nome Dante), è esattamente di mezza età quando si trova "nel mezzo del cammin di nostra vita", all'inizio della narrazione. E tuttavia mentre si addentra nell'inferno, si rende conto di quanto poco sappia in realtà: tutti quegli anni, tutta quella sua vita, eppure resta quella "selva oscura", la strada che un tempo aveva percorso in modo così convinto, che spariva dalla vista. Ciò che mi attraeva dell'Inferno non era solo la teatralità della creazione dantesca, ma piuttosto la perfetta metafora che forniva del tormento, che ogni creativo prova



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Poucette

La collection Yanina couture f/w 2023-24 est une nouvelle interprétation du conte de fées *Poucette* de Andersen où la protagoniste s'aventure au-delà de son univers féerique pour goûter à la vivacité et à l'abondance de la vie réelle. Née au milieu de l'épanouissement de la beauté inégalée de la nature, Elle part à la conquête du monde, curieuse d'en explorer les multiples facettes. Le concept de la collection s'articule autour de l'histoire de *Poucette*, les fleurs et leur multitude de couleurs. Une fleur n'est pas une simple création de la nature - elle incarne les rêves, la beauté authentique et la joie. *Poucette* émerge d'un bourgeon corail luxuriant dans le ciel brumeux de l'aube, avec des hirondelles qui s'envolent et des rayons de soleil couchant qui parent la forêt enchantée de nuances magiques. L'histoire se reflète dans les silhouettes fluides, les éléments volumineux et audacieux et les détails contrastés de la collection automne hiver 2023-2024. La palette traditionnelle de noir et blanc, est associée à des couleurs vibrantes et riches tels que le rouge écarlate, le turquoise, le vert azuré et des nuances de graphite. Chaque silhouette de la collection est une fleur



Le concept de la collection s'articule autour de l'histoire de Poucette,
les fleurs et leur multitude de couleurs.
Une fleur n'est pas une simple création de la nature authentique et la joie.
- elle incarne les rêves, la beauté

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unique née
de la fantaisie de Yulia
Yanina qui capture la beauté, les
humeurs romantiques et les rêves de
bonheur sans nuage Les matières et les orne-
ments utilisés dans la collection Yanina couture
f/w 2023-24 comprennent du velours irisé et du tulle
vaporeux, des broderies de sequins et de strass réalisées
à la main.

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Yanina Couture ★

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Haute Couture ● *Collection Report*



Yanina Couture ★

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UNTITLED

*“Expli-
ter ma collection, en limiter
l’interprétation à quelques mots est
une épreuve pour moi. Le moyen le plus
juste d’aborder mon travail est de se concen-
trer sur son souffle. Utiliser la respiration, élément
essentiel dans notre vie, le plus intime et personnel.
[Inspiration, expiration], un. C’est le moyen le plus fort
de plonger en moi-même, au cœur de mes émotions, pour
ensuite donner forme à mon monde intérieur. [Inspiration,
expiration], deux. Pour exprimer, à travers le vêtement, cet
incicible sentiment d’entravement qui m’a étouffé durant mon
développement en tant que personne queer. Ce sentiment de
contrainte, d’oppression, qui m’empêchait d’être vraiment moi-
même. Chaque silhouette de [UNTITLED] collection évoque,
sans être littérale, une étape de mon parcours personnel, méta-
phore de ma quête intime et progressive de liberté. [Inspira-
tion, expiration], trois”. Pour Norman Mabire-Larguier,
le processus de création est une longue et doulou-
reuse recherche qui consiste à mettre en forme son
monde intérieur sans concession. En tant que
designer, le corps est sa matière première et le
vêtement son medium. Au cours de ce pro-
cessus intime et personnel, il ressent le
besoin de libérer de plus en plus le
corps sur lequel il travaillait;
de lui laisser plus*

Normanmabirelarguier ★



Pour Norman Mabire-Larguier le processus de création est une longue et douloureuse recherche sans concession. à mettre en forme son monde intérieur.

Collection Report ● Haute Couture

d'espace pour se mouvoir, plus d'espace pour être. Les lourdes laines, qui formaient comme un bouclier, s'amincissent; les organzas de soie, légers et transparents, deviennent plus présents et dévoilent le corps. Les manteaux, tels des armures contraignantes, deviennent plus fluides et continuent leur transformation, jusqu'à devenir des pantalons. Ils finissent par tomber, révélant une chrysalide protégeant un monde intérieur en éclosion. Pour créer ces pièces Couture uniques, Normanmabirelarguier s'est associé avec des entreprises françaises et européennes renommées pour leur savoir-faire: Les Ateliers Grandis, Les Métiers d'Art de Chanel, Confection du Coglais et Emmetex. Dans une démarche de respect de l'environnement, 95% des tissus utilisés pour cette collection sont faits de fibres naturelles et ont été soigneusement sourcés dans des stocks dormants de l'industrie, grâce au partenariat de la marque avec The Fabric Sales (BE) et L'Atelier des Matières (FR). Les matières utilisées pour les accessoires (métal pour les bijoux et bois pour les chaussures) ont été upcyclées. De plus, Normanmabirelarguier refuse d'utiliser du cuir ou de la fourrure pour des raisons éthiques.

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Orient Couture

In this golden autumn, on the evening of September 27th local time, the Prince Kung's Palace Fashion Show hosted by the Prince Kung's Palace Museum under China's Ministry of Culture and Tourism was staged at the China Cultural Center in Paris by the Seine River. Closely connected with our daily life, the clothing culture is the external expression of people's internal attitudes, and the combination of tangible material productivity and intangible artistic creativity. Driven by the times and technological progress, it keeps gaining vitality and symbolizes the pursuit of beauty and a better life by mankind. The emerging and booming industries of creativity, design and fashion have attracted wider attention internationally, which gives birth to the clothing brand of Prince Kung's Palace. The main building of the China Cultural Center in Paris is the Montesquieu hotel in the 19th century. In that evening, the Prince Kung's Palace Fashion Show was staged as the opening show of the 2023 Sino-French Fashion Week at the center. The Prince Kung's

Laurence Xu ★



...haute couture by Laurence Xu, a world-renowned fashion designer,
of the Prince Kung's Palace such as ancient buildings and gardens,
extract the traditional Chinese culture elements
architectural drawings...
Collection Report ● Haute Couture

Pa-
lace series of haute cou-
ture by Laurence Xu, a world-
renowned fashion designer, extract the
traditional Chinese culture elements of the
Prince Kung's Palace such as ancient buildings and
gardens, architectural drawings and the World First
Fortune, and combine the exquisite cloud-pattern bro-
cade with traditional Miao and Suzhou embroidery tech-
niques plus the western-style draping. His artworks demon-
strate state-of-the-art craftsmanship and showcase the Chinese
traditional "fine and graceful lifestyle" to the world. The year
of 2023 marks the 40th anniversary of the Prince Kung's Palace
Museum.

Haute Couture ● *Collection Report*



Laurence Xu ★

Haute Couture ● *Collection Report*



Laurence Xu ★

Haute Couture ● *Collection Report*



Laurence Xu ★

Haute Couture ● *Collection Report*



Laurence Xu ★

Haute Couture ● *Collection Report*



Laurence Xu ★

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Couture unfolds

“What is beauty, the question that is the bane of our industry’s existence, cannot be addressed with only the presentation of the end product on the runway. I want to deconstruct the set norms of couture and show you the process done differently. From the cuts that mold on the body, to embrace it, not claim; our inspiration at the Atelier is rooted in celebration of the myriad of human silhouettes. Each of them, entirely shaped and sewn by hand. “Cousu main”: a needle, a thread, creation without the use of a machine. Admiration for the human body, paying homage to the significant shape that breathes movement and transcendent flow. Symbolic to the process of fluid shape creation, that has been a guiding architect. Reflection on life in a digital age. Silhouettes emerging from a storm, to honour resilience and movement of the body. You are meant to live in our clothes, to be. The creations, crafted by artisanal fabric manipulation, resulting in unique surfaces that honour nature, reinterpret suiting adapted to modern posture and flou-tailoring [2]. The exploration of organic shapes and the human anatomy through re-invented techno-pleat designs is what the collection speaks to. Such creation is greatly personal at the base of it all, and inspired by the lives of the diverse group of individuals around me, the genera-

Peet Dullaert ★



Collection Report ● Haute Couture

“What is beauty, the question that is the pane of our industry's existence, cannot be addressed with only the presentation of the end product on the runway. I want to deconstruct the set norms of couture and show you the process done differently and show

tions that inspire and teach me. And so, our inspiration at the Atelier is rooted in this celebration of people, and the myriad of their human silhouettes. This collection is my reminder to celebrate even more passionately than I have ever before, the people and the planet”. Peet Dullaert

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Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



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Peet Dullaert ★

Haute Couture ● *Collection Report*



Pictures Credit : Greg Alexander

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Corpo è spettacolo

Zaady ★









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Corpo è spettacolo

Dolce & Gabbana ★



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Dolce & Gabbana ★

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A lato, fotografia di Pascale Arnaud



Nei primi decenni del Novecento la moda e l'arte intrecciarono un dialogo strettissimo sperimentando nuove forme di collaborazione che sarebbero state sviluppate e riprese anche in epoche successive. L'ormai consolidato successo della haute couture parigina convinse molti couturier, fra cui Paul Poiret, a travalicare i limiti del lavoro di sartoria e a coinvolgere diversi artisti nella creazione del proprio universo estetico. Contemporaneamente alcuni professionisti del mondo dell'arte, come Manzi, Joyant & C., eredi della gloriosa Maison Goupil, scoprirono che la moda poteva essere uno straordinario mezzo per raggiungere il fino ad allora trascurato pubblico femminile. L'arte, però, poteva essere anche il motore dell'utopia di Rosa Genoni: la nascita di una moda italiana in sintonia con il rinnovamento delle arti applicate, lo sviluppo industriale e le rivendicazioni socialiste e femministe della Milano di inizio secolo.

Università IULM di Milano. Ha pubblicato Storia
1917 e alcuni saggi

Sin dalla nascita della figura professionale del *couturier*, intorno alla metà dell'Ottocento, tra moda e teatro si è stretto un indissolubile legame, basato su reciproche influenze e contaminazioni. Da allora hanno realizzato costumi per il palcoscenico molti celebri creatori di moda come Chanel, Gaultier, Lacroix, Lucile, Poiret, Saint Laurent, Versace...

Nonostante, con la moltiplicazione dei mass media, il teatro non sia più un veicolo primario di diffusione della moda, il suo potere fascinatore continua. Oggi, in piena epoca di globalizzazione, se da una parte l'assoluta priorità del fatturato ha ridotto, in qualche modo, l'attività creativa dello stilista, dall'altra la necessità del sogno, dell'abito apparentemente svincolato dagli equilibri commerciali ha reso il legame tra moda e teatro ancora più forte.

Di questo sodalizio destinato a durare l'autrice ripercorre le tappe fondamentali, ricostruendo le vicende professionali di alcuni dei suoi grandi protagonisti.

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"Disegnare per la danza o per il teatro è il mio ossigeno. La moda influenza lo spettacolo e lo spettacolo nutre la moda".

Christian Lacroix