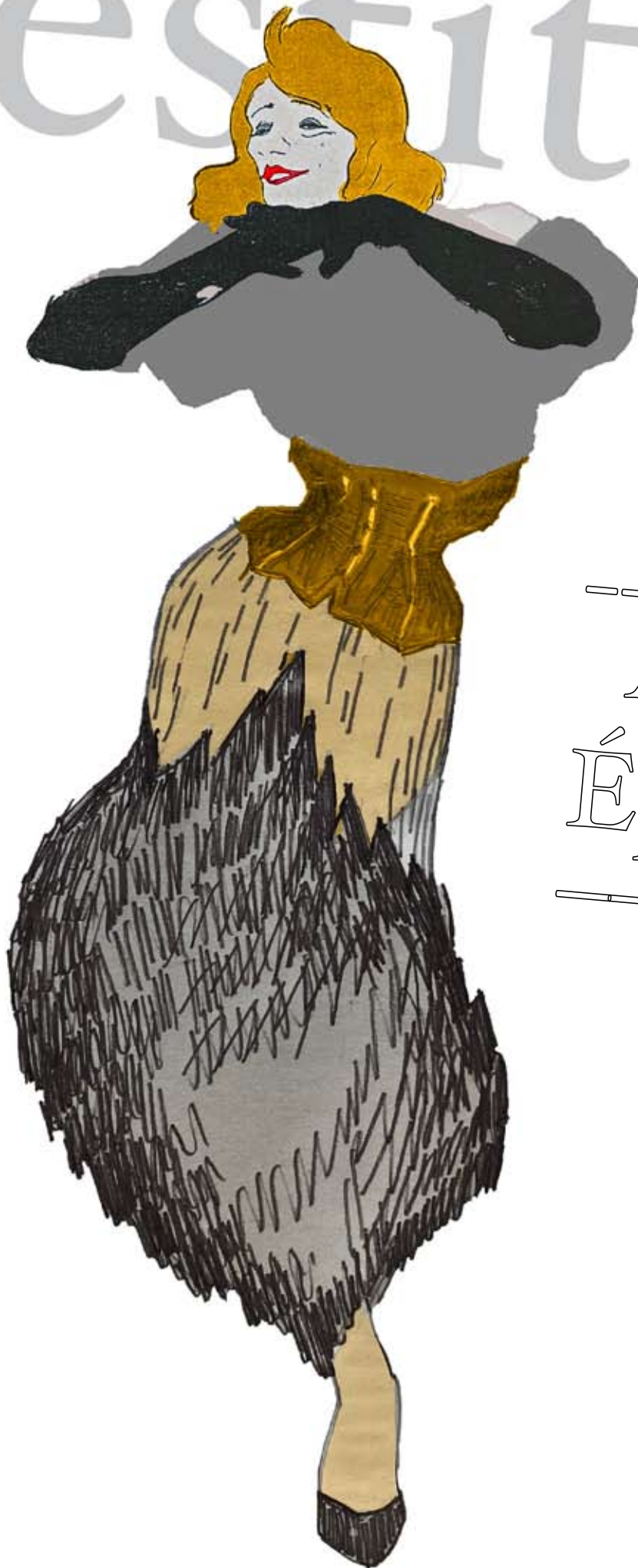


vestito

numero 17



A
weird
Époque

Maison Margiela



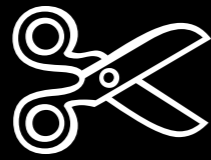
in copertina
Yvette Guilbert indossa
Maison Margiela Collection Artisanal spring/summer 2024
Artwork Marco Cortesi

Yvette Guilbert è stata una cantante, attrice e scrittrice francese. Ebbe successo soprattutto durante la Belle Époque. A vent'anni, nel 1885, incontrò il creatore del Moulin Rouge Charles Zidler che la ingaggiò come attrice nel tour estivo dei suoi varietà. Continuò a lavorare in piccole parti negli anni seguenti dedicandosi anche al canto ma sempre con scarso successo. Si trasferì allora dapprima a Lionée poi in Belgio, dove cominciò a riscuotere una buona fama. Nel 1890 tornò a Parigi per lavorare nel Moulin Rouge e fece la conoscenza di Leon Xanrof, Jean Lorrain e Aristide Bruant. Riuscì a costruirsi un personaggio dai caratteri ben definiti che cominciò a valerle l'apprezzamento del pubblico: si presentava sempre in scena con un vestito verde, lunghi guanti neri ed i capelli tinti di rosso. Nel 1894 e nel 1898 fu musa di Henri de Toulouse-Lautrec, che le dedicò due album di ritratti.

Sopra,
Henri de Toulouse-Lautrec, *Yvette Guilbert canta Linger, Longer, Loo* da *Le Rire*, 1894
Da *Toulouse-Lautrec, La belle Époque*, Skira, 2016



vestito



Collection Report S/S 2024

A weird Époque

Sarà perché ci siamo immersi, ma l'era attuale sarà determinata da molte altre che l'hanno preceduta

Gli ultimi decenni hanno visto succedersi eventi come la globalizzazione e poi il ritorno del "local", il ribaltamento nella supremazia della produzione di merci dell'Oriente rispetto all'Occidente e anche una pandemia. La nostra "pare" davvero un'epoca "strana". Protesa al futuro ma dannatamente sedotta dal passato. Collocata in uno snodo decisivo nel rapporto tra umano e macchina, l'Époque che stiamo vivendo è un'era che - alla giusta distanza dalle propulsioni e del Movimento Moderno di inizio Novecento - ne può oltrepassare le conquiste per scriverne di nuove. Impredicibile ora nel suo svolgimento, speriamo sia figlia del passato "umano" che l'ha preceduta.

Marco Cortesi

Rahul Mishra ★



vestito

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Collection Report Spring/Summer 2024

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Christian Dior

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Maison Sara Chraibi

Giambattista Valli

Chanel

Alexis Mabille

Stéphane Rolland

Julien Fournié

RVDK Ronald van der Kemp

Giorgio Armani Privé

Yuima Nakazato

Franck Sorbier

Elie Saab

Jean Paul Gaultier

Viktor&Rolf

Zuhair Murad

Julie De Libran

Valentino

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Gaurav Gupta

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Fendi

Robert Wun

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Giorgio Armani Privé ★

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Nurshah

Vaishali S.

Lena Erziak

Rami Al Ali

Tony Ward

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Celia Kritharioti

Yara Shoemakers

Natan

Ziad Nakad

Miss Sohee

Az Factory

On Aura Tout Vu

Dilek Hanif

66 *Collection Report/Exhibition*

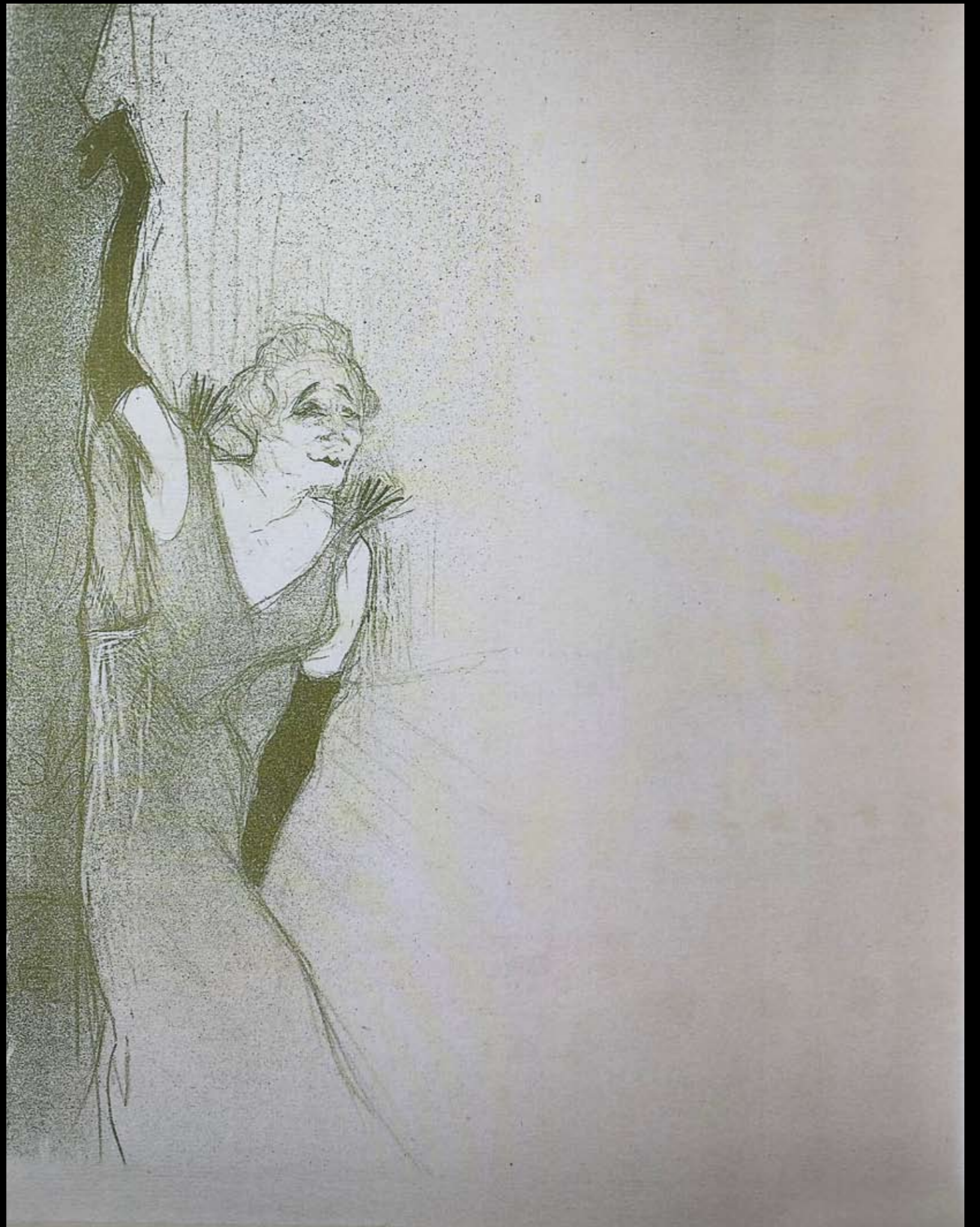
Weegee



“L'occhio è cervello”



Jean Paul Gaultier ★





Collection Report ● Exhibition

Profondo Rosso

La Fondazione Zani ospita le creazioni di Roberto Capucci.
Prosegue la trilogia dedicata al "rosso" di Casa Museo Fondazione Paolo e Carolina Zani di Brescia. Dopo quella dedicata al "rosso corallo", protagoniste della seconda e terza tappa del progetto espositivo sono ritratti e manufatti in porfido rosso egiziano datata dal III al XVIII secolo e nove abiti-scultura realizzati da Roberto Capucci e provenienti dall'omonima Fondazione. La mostra "Rosso impero porfido egiziano dall'Antico al Barocco" raduna una rara selezione di busti, ritratti e sculture in porfido rosso egiziano proveniente dalla Fondazione Dino ed Ernesta Santarelli di Roma. Mentre "Rosso moda Roberto Capucci tra fuoco e cinabro" pone in dialogo sculture e oggetti d'arte in porfido rosso egiziano con nove abiti-scultura realizzati da Roberto Capucci. "La moda non è ornamento, è architettura", ha affermato Roberto Capucci. Per poi aggiungere, "non basta che un vestito sia bello, dev'essere costruito come un palazzo poiché come un palazzo esso è la materializzazione di un'idea".

Fino al 5 maggio. www.fondazionezani.com





A lato,
Roberto Capucci nell'atelier di Roma con Esther Williams durante le prove dell'abito *Nove Gonne*, 1957.
Archivio Farabola



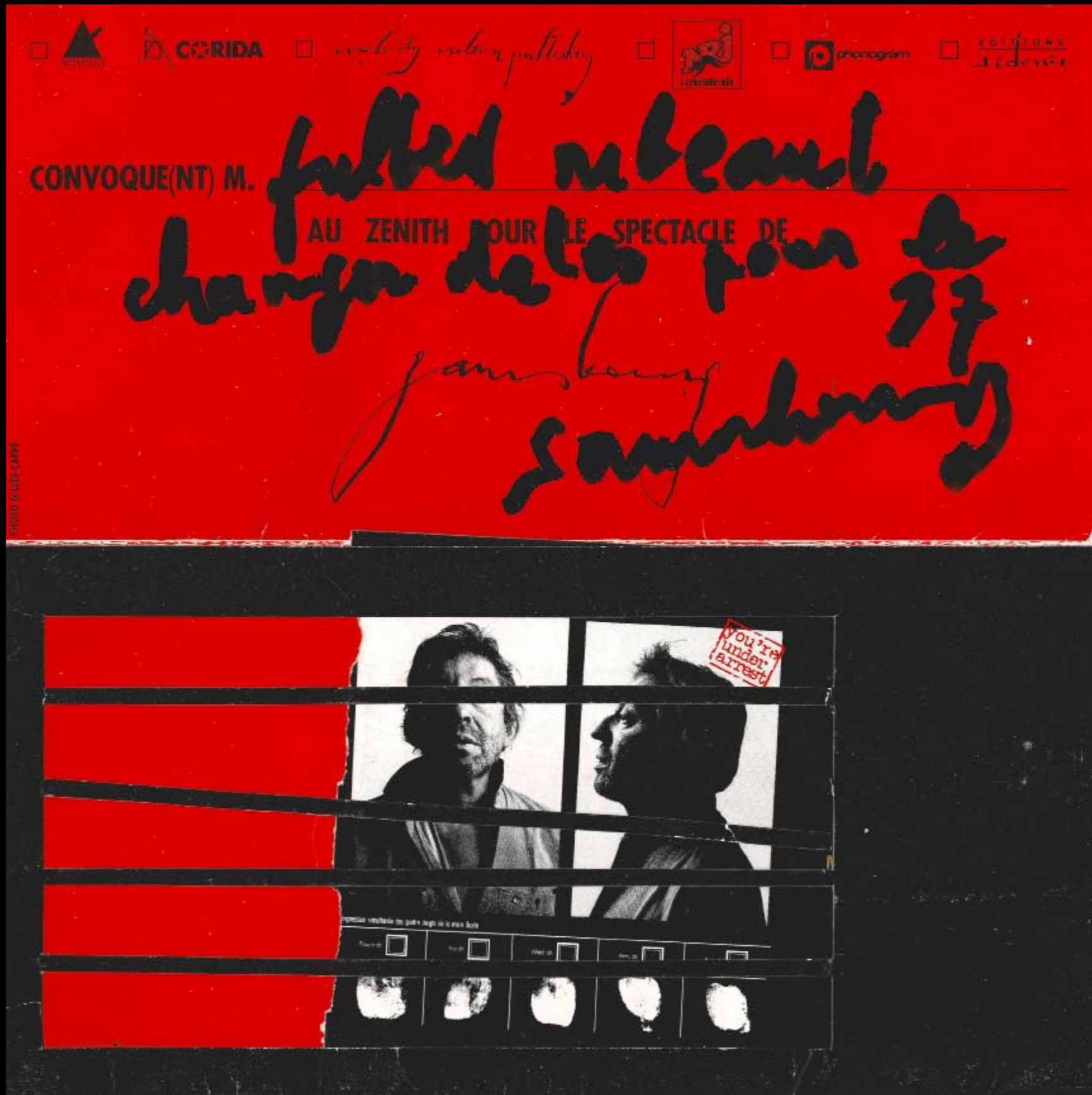
A lato,
Roberto Capucci, *Ventagli* (1980)
Abito-scultura in taffetas sauvage con elementi a ventaglio inseriti nei fianchi della gonna
Fondazione Roberto Capucci

Collection Report ● Event

Gainsbourg Ours event

Saint Laurent celebra il mito del cantante

Per tutto il mese di marzo, presso Saint Laurent Babylone di Parigi è stata ospitata una curatela dedicata a Serge Gainsbourg realizzata in collaborazione con Maison Gainsbourg e Charlotte Gainsbourg. L'evento ha raccolto una selezione di manoscritti, spartiti, autografi, fotografie e memorabilia, molti dei quali sono stati disponibili per la vendita. Il progetto di partnership tra Saint Laurent e Maison Gainsbourg è al suo secondo capitolo dopo la mostra dedicata a Serge Gainsbourg tenutasi qualche mese fa. Durante l'evento la playlist dello spazio Saint Laurent Babylone è stata curata dalla stessa Charlotte Gainsbourg.



vestito●

Collection Report ● Photo

World Testino in the world

Le sale di Palazzo Bonaparte a Roma ospitano *A Beautiful World*, un progetto di uno dei più grandi maestri della fotografia contemporanea: Mario Testino. Negli ultimi sette anni il fotografo ha visitato - complice anche l'esilio legato alle vicende del Me Too - circa trenta paesi e realizzato fotografie di grande formato, presentate insieme per la prima volta. In questo progetto il fotografo si allontana dalla fotografia di moda, per focalizzarsi su immagini di un'incredibile varietà di abiti e costumi tradizionali indossati con orgoglio dalle genti che continuano a preservarne e tramandarne le origini. "Fin dall'inizio di questo progetto", ha dichiarato Mario Testino, "ho sentito di doverlo chiamare *A Beautiful World* perché stavo scoprendo nuovi tipi di bellezza in luoghi che non avevo mai guardato prima...". La mostra è prodotta e organizzata da Arthemisia in collaborazione con Domus Artium. Fino al 25 agosto.



A lato,
Mario Testino, *Ethiopia*, 2019
© Mario Testino



A lato,
Mario Testino, *Perù*, 2022
© Mario Testino



Nato in Perù nel 1954 da origini irlandesi e italiane, Mario Testino si trasferisce a Londra nel 1976 dove inizia a farsi un nome e a diventare uno dei fotografi di moda e ritrattisti più innovativi e le sue fotografie appaiono sulle principali riviste di moda del mondo. Le sue immagini di Kate Moss, Madonna, Naomi Campbell, Princess Diana e le campagne per i brand della moda - da ricordare quelle per Gucci in collaborazione con Carine Roitfeld - sono diventate legendarie.

A lato,
Mario Testino, *Myanmar*, 2018
© Mario Testino

vestito●

Collection Report ● Event

Gio Ponti

Saint Laurent riedita le ceramiche del designer

In occasione del Salone del Mobile di Milano, i chiostri di San Simpliciano sono stati scelti da Saint Laurent Rive Droite per la mostra Gio Ponti - Villa Planchart realizzata in collaborazione con Gio Ponti Archives e la Fundación Anala Y Armando Planchart. Nel 1953 Gio Ponti fu chiamata da Anala Y Armando Planchart a realizzare una villa in Venezuela nei pressi di Caracas. L'architetto si occupò di tutto, dall'edificio agli arredi, sino ai complementi come i servizi da tavola. In collaborazione con Ginori 1735, di cui Ponti era stato direttore artistico, disegnò un servizio da tavola in porcellana decorato con riferimenti alla villa e ai proprietari. Per l'occasione, Saint Laurent Rive Droite in collaborazione con Ginori 1735 hanno ristampato dodici un set di piatti segnaposto disegnato da Gio Ponti nel 1957. Realizzati in edizione limitata, i piatti sono disponibili su Ysl.com e presso i negozi Saint Laurent Rive Droite e Babylone di Parigi e Los Angeles.

Ysl ed



vestito●

Collection Report ● Fair

Tefaf

Anteprima dei masterpieces in mostra

NY

The European Fine Art Foundation (TEFAF) ha svelato alcune opere che saranno presentate a New York nel corso dell'edizione americana della manifestazione e che sarà in programma dal 10 al 14 maggio presso Park Avenue Armory. Saranno presenti gallerie di fama internazionale, provenienti da quindici nazioni e da quattro continenti. TEFAF Maastricht è riconosciuta come la fiera d'arte, antiquariato e design più importante del mondo, mentre TEFAF New York, fondata all'inizio del 2016, è un unico evento annuale che unisce arte moderna e contemporanea, gioielleria, antichità e design. Per maggiori informazioni: www.tefaf.com

A lato,
Kore,
(I secolo aC/I secolo dC), marmo di epoca romana
Pezzo presentato in mostra dalla Galerie Chenel
© Courtesy of Galerie Chenel





A lato,
Allen Jones, *Body Armour (Kate)*, 2013
Presentetato in mostra dalla Galleria d'Arte Maggiore g.a.m.
© Maggiore g.a.m. / Allen Jones

Regarding "*Body Armour (Kate)*", Allen Jones states:
"The metal flaked fibreglass body was made in 1974 for a film that I wanted to make. It was the story of a girl who wanted to become a fashion model. However, she discovered she had a problem, every time she stood under the spotlight she turned into a man. Her boyfriend, an artist, came to her rescue by making a suit of body armour which would enclose her and protect her identity as a woman! The film was never made and the fibreglass body remains in my studio until now. I never sold it as a sculpture because it had been conceived as a film prop. In 2013 I was invited to make an artwork of the model Kate Moss to be included in an exhibition devoted to her at Christie's in London. It seemed an impossible task to photograph a woman who had been recorded by some of the world's finest photographers. I was invited to visit her world, although she was in fact visiting mine. I remembered the body sculpture and the result was this print made in a very small edition."
Maggiore g.a.m. presents the last specimen of this edition available on the market.



A lato,
Wilhelm Käge, Vaso *Surrea* per Gustavsberg, 1940
Gres smaltato di Carrara.
Presentato in mostra da Modernity Stoccolma



In queste pagine,
Virgilio Ablon, *Tower Hills*, 2021
(Tiratura di otto pezzi + 2 A.P. + 2 Prototipi). Pezzi realizzati in bronzo, numerati e firmati
Presentato in mostra da Galerie Kreo
© Alexandra de Cossette. Courtesy Galerie kreio



In queste pagine,
François-Xavier Lalanne, *Oiseau de jardin à bascule*, 1974
Acciaio lucido e rame
Firmato e datato FXL 74
Presentato in mostra dalla Galerie Mitterrand



L'Oiseau de Jardin à bascule, François-Xavier Lalanne's 1974 masterpiece, ingeniously transforms the shape of a sparrow into a rocking chair, its rocking movement itself becoming a metaphor for the hopping of a pecking bird. Unlike his later works in bronze, this sculpture is made from steel and copper plates cut and welded by the artist himself. This technique of welding hammered metal sheets, used in the 1960s and 1970s for works such as the very first *Rhinocrétaires* (1966) and the *Chat Polymorphe* (1970), illustrates the importance of drawing for François-Xavier Lalanne. Both stylistic and structural, the welds, necessary to hold the whole together, allow the artist to «draw» his work in three dimensions. This period gave rise to a style that is both rigorous and synthetic, poetic and technical, in which drawing is a determining factor in the creation and realisation of an unprecedented repertoire of works. François-Xavier Lalanne made two unique versions of the *Oiseau de Jardin à Bascule*. The one exhibited in Basel was acquired in 1974 by a collector in Belgium. The work was first exhibited in the exhibition *Les Lalanne & Domesticated Beasts & Other Creatures* at the Whitechapel Art Gallery in London. In 2010, *L'Oiseau de Jardin à Bascule* was exhibited in the Lalanne retrospective at the Musée des Arts Décoratifs in Paris.

vestito●

Collection Report ● Exhibition

Piume Haute couture e piume & Couture e Couture

Il Parco archeologico del Colosseo di Roma ospita una mostra intitolata *Rara Avis Moda in volo* presso le Uccellerie Farnesiane sul Palatino e con la curatela di Sofia Gnoli. Saranno in esposizione abiti e accessori di haute couture provenienti dagli archivi delle più celebri maison di moda al mondo legati al tema del "volo", "piume", "ali". Come recita la press-release: "Abiti piumati e accessori uccello fanno parte di un lessico allegorico dai molteplici significati, simbolo di contrastanti allusioni - paura, bellezza, prigione e libertà - che ha incantato nei secoli artisti e scrittori, scultori e fashion designer. Inquietanti o benevoli, comunque metaforici, gli uccelli fanno parte del lessico delle apparenze sin dall'antichità. E il caso di Maat, dea della giustizia dell'Antico Egitto, spesso rappresentata con ali piumate, così come delle Arpie della mitologia greca, mostruose creature con viso da donna e corpo da uccello. Pappagalli, aquile, struzzi e pavoni hanno periodicamente incantato cavalieri e regine, principesse e muse del gusto".

A lato,
Edward Linley Sambourne, *Bird of Prey*,
Da *Punch*, 14 Maggio 1892, Londra, Victoria and Albert Museum
© Victoria and Albert Museum, London



vestito●

Storia in fotografia

Collection Report ● Exhibition

Canova

Luigi Spina e il suo lavoro fotografico

Il Museo Gypsotheca Antonio Canova di Possagno ospita la mostra "Canova Quattro Tempi" di Luigi Spina. Il risultato è frutto di quattro campagne fotografiche realizzate per una serie di pubblicazioni per la casa editrice Five Continents e si compone di oltre trenta immagini in bianco e nero di grande formato che raccontano i temi amorosi, mitologici ed eroici presenti nelle sculture di Antonio Canova presenti nella Gypsotheca di Possagno. A riguardo del progetto il fotografo Luigi Spina ha dichiarato: "Il mio proposito era rivendicare la contemporaneità del Classico. Il suo essere trasversale a tutte le epoche". Fino al 29 settembre.

Il Museo Gypsotheca raccoglie i modelli originali in gesso dai quali sono stati tradotti i marmi che oggi si trovano nei più importanti musei del mondo. Nella Casa natale sono custodite le opere pittoriche, i disegni, le incisioni e gli effetti personali dell'artista.

attorno alle opere dello scultore





vestito●

Collection Report ● Icon

Adiue Claude de

Claude Montana è scomparso a fine febbraio

Per chi c'era negli anni Novanta, il suo lavoro resta indimenticabile. Il decennio che ha ospitato il culmine creativo di Claude Montana, lo ha visto creare un'estetica votata alla ricerca della perfezione formale che non aveva paragoni. Linee semplici, nette e precise ma applicate su estensioni che non lesinavano nella quantità del tessuto impiegato, definendo superfici ampie nel movimento. Ad accenderle poi, era una palette cromatica composta di colori pieni e sgargianti. Sulle sue passerelle entrava in scena una dea, una sacerdotessa dello stile che appariva eterea ma al tempo stesso proiettata in un futuro ancora troppo lontano e forse, per questo, pareva irraggiungibile. Una donna che faceva della modernità dal sapore "Space era" il suo Dna. Robotica più che umana, era incapace di cadere in errore abbinando male un look. Il suo lavoro - che di certo aveva una base minimalista, come lo è stato in fondo buona parte di quel decennio - guardava anche a un certo razionalismo, ma non



*Sulle sue passerelle entrava in scena una dea, irriducibile
ma al tempo stesso proiettata in un futuro
ancora troppo lontano e forse,
per questo irraggiungibile*

Collection Report ● Haute Couture

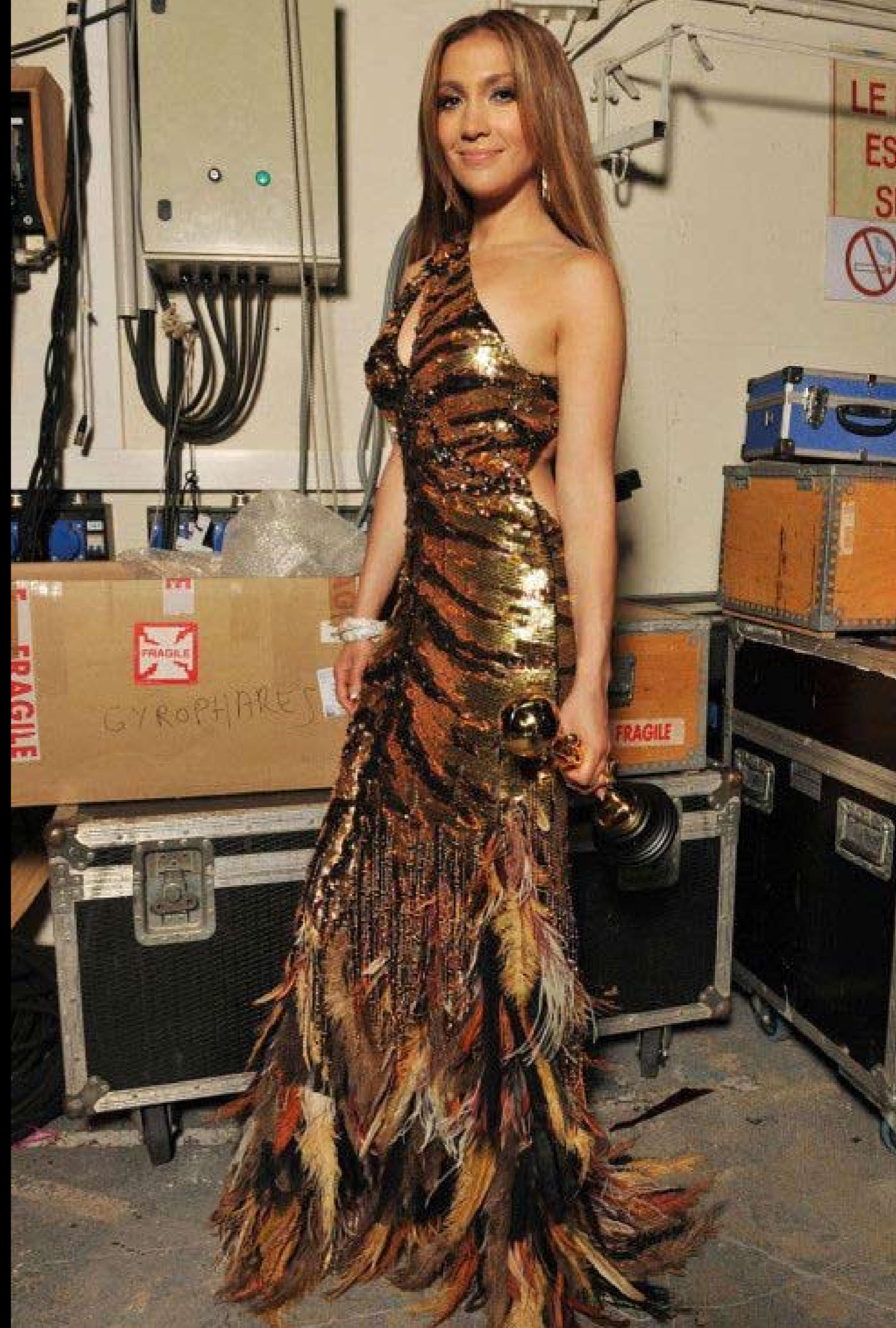
come
ricerca di una "funzio-
nalità" fine a se stessa. Oltre
alla funzione, i suoi capi riempivano
l'occhio per la testarda volontà del desi-
gner di ricercare una bellezza assoluta in ter-
mini di linee e di cromie. Affine a una certa seve-
rità, non lesinava nei ricami che però, applicava in
senso moderno, lontano da pattern presi dal passato.
Il suo lavoro avrebbe fatto la felicità dei docenti del Bau-
haus. Un approccio innovativa e peculiare che applicava
a tutto il suo universo. Che dire dei suoi adv, con gli scatti
del fotografo Tyen dove le modelle campeggiavano stilizzate
su uno sfondo bianco. Anche quando lanciò il suo profumo,
scelse una bottiglia dalla forma scultorea, avvitata su se stessa,
che rivoluzionò il mondo del packaging per profumi. Per chi
seguiva cosa accadeva nella moda negli anni Novanta, Claude
Montana era il gran visir supremo di un mondo divino e irrag-
giungibile. Mancherà!

Marco Cortesi

Collection Report ● Icon

Addio Roberto Cavalli è scomparso a 83 anni Roberto

Lo stilista Roberto Cavalli è morto a Firenze dopo una lunga malattia. Nei primi anni del nuovo millennio raggiunse il culmine grazie al suo stile selvaggio e sensuale composto da stampati maculati e piume. Amato dalle popstar - ha vestito Beyoncé e Jennifer Lopez - era adorato dall'intero star system dell'epoca. Il suo era uno stile carico - debitore sia del lavoro di Gianni Versace, sia di un certo luxury creato all'epoca da Tom Ford per Gucci - ma poi il designer fu abile a trasformare tutto in una nuova versione che si distanziava da entrambi. Cavalli aveva cominciato a dedicarsi alla moda nel 1970, ma solo a fine Novecento raggiunse il successo. Aveva creato anche una linea giovane, la Just Cavalli, lanciata nel 1998. Cedette il marchio nel 2015 e si è ritirato a vita privata.



A lato, Jennifer Lopez indossa Roberto Cavalli alla cerimonia dei Grammy, 2010

vestito●

Collection Report ● Interview

Podcast at TSA

Juergen Teller è il primo episodio della serie
Saint Laurent Rive Droite presenta *Talks*, la nuova serie di conversazioni filmate dedicate a personalità dal cinema, alla fotografia e all'arte, affini all'universo Saint Laurent e a quello del suo direttore creativo Anthony Vaccarello. Gli ospiti sono intervistati dalla giornalista Augustin Trapenard e rispondono a domande sulla loro vita e carriera. Il primo episodio ha come protagonista il fotografo Juergen Teller di cui il marchio francese è stato sponsor nella mostra *"I need to live"* che si è svolta a dicembre al Grand Palais Éphémère di Parigi ed è attualmente alla Triennale Milano sino al 1 aprile 2024. Rigorosamente in bianco e nero, i filmati sono e saranno disponibile su Youtube e su tutte le principali piattaforme di podcast.



vestito●



Walter Albin

Collection Report Exhibition

Il Museo del Tessuto di Prato celebra il primere abbinamento

La Fondazione Museo del Tessuto di Prato ha inaugurato il 23 marzo la mostra *Walter Albin. Il talento, Lo stilista*. Curata da Daniela Degl'Innocenti ed Enrica Morini, l'esposizione raccoglie oggetti, disegni, fotografie, bijoux, tessuti e abiti di uno dei pionieri del Made in Italy e oggi ancora poco conosciuto. Punto di partenza del progetto è la collezione Walter Albin di proprietà del Museo del Tessuto (acquisita grazie a una donazione di Paolo Rinaldi, collaboratore di Albin). Un patrimonio che comprende oltre 1.700 oggetti tra bijoux, bozzetti, disegni, fotografie, documenti, libri, abiti e tessuti. Parallelamente alla carriera da stilista, la mostra approfondisce anche altri aspetti della creatività di Albin, come la passione per il teatro, il cinema e il design di interni. *«La formazione giovanile di Albin, unita a un eccezionale talento naturale, afferma Daniela Degl'Innocenti, lo vedono protagonista di quella progettualità che, in parallelo allo specializzarsi dell'industria, gli ha permesso di tracciare le linee guida del prêt-à-porter»*

A lato,
Walter Albin per *Diamant's*,
collezione p/e 1971.
Foto Archivio Alfa Castaldi

Collection Report ● Haute Couture

“Studiare Walter Albini
è l'occasione per capire le complessità
di un autentico creatore di moda
che ha vissuto l'entusiasmo, le contraddizioni di un
sistema di un sistema
che sarebbe diventato Made in Italy”

porter
italiano e di costruire, con
l'esperienza, l'immagine dello stili-
sta. Oltre ogni mito, il suo percorso profes-
sionale segue i tempi della sua ricerca personale”.

“Studiare di nuovo Walter Albini dopo quarant'an-
ni, ribadisce Enrica Morini, è stata l'occasione per
capire le complessità di un autentico creatore di moda che
ha vissuto l'entusiasmo, le fragilità e le contraddizioni di un
sistema che sarebbe diventato il Made in Italy, ma che all'epoca
stava nascendo e cercando la propria identità”. La mostra ha il
patrocinio della Camera Nazionale della Moda Italiana, del
Centro Studi e Archivio della Comunicazione dell'Universi-
tà di Parma e si completa con un catalogo edito da Skira. La
mostra resterà visitabile sino al 22 settembre 2024



In queste pagine,
Walter Albini per Montedoro,
Collezione p/e 1971.
Foto Franco Bottino, Archivio Storico Fondazione Fiera Milano

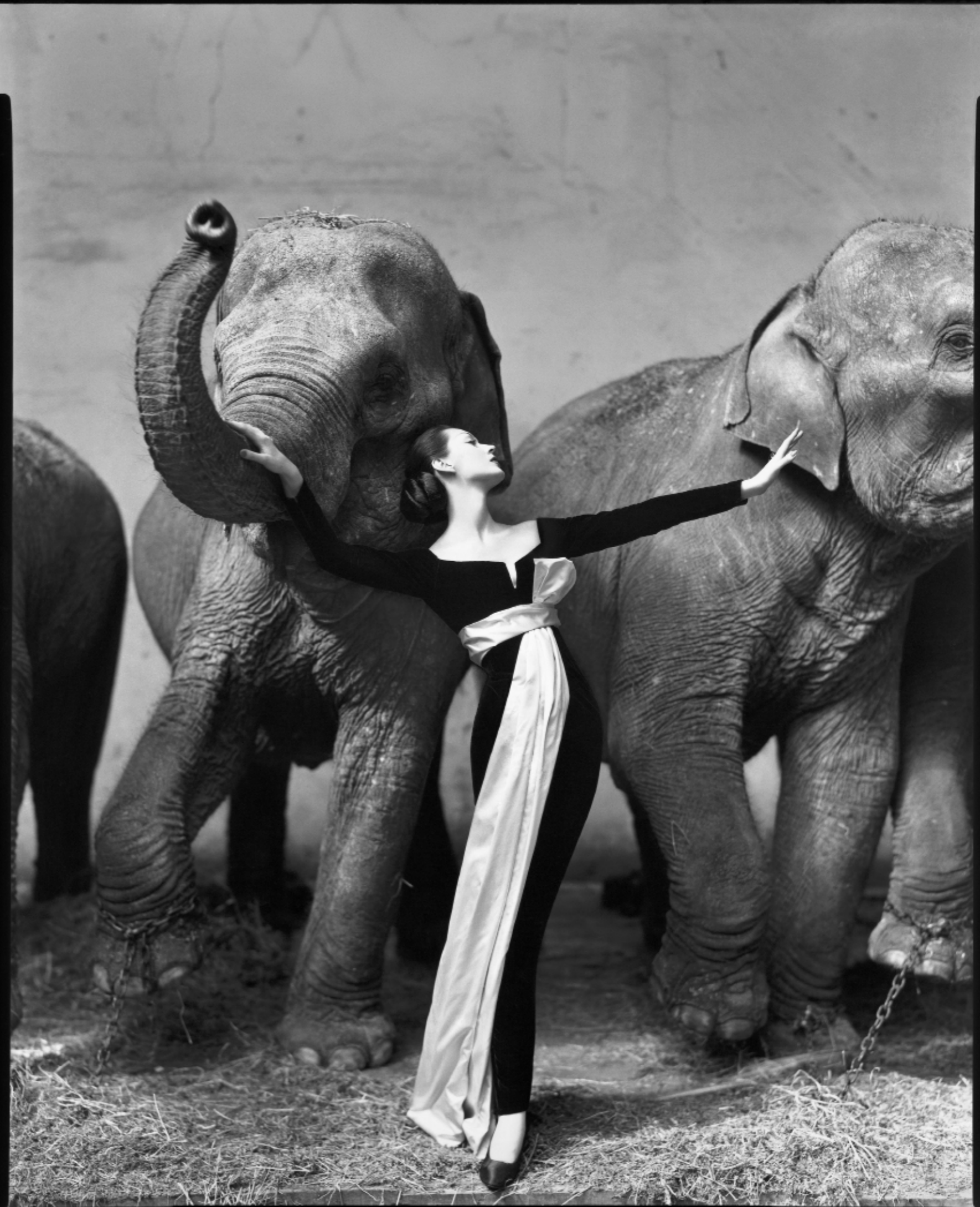


Collection Report ● Exhibition

Avedon Tribute

A Rotterdam una mostra celebra il grande fotografo

La Kunsthall di Rotterdam inaugurerà il 6 giugno una retrospettiva al fotografo Richard Avedon. Intitolata *Richard Avedon: Relationships* l'esposizione illustrerà il rivoluzionario contributo apportato da Avedon alla fotografia di moda e al ritratto fotografico. Un apporto che l'artista è stato capace di evolvere nel tempo mutando il suo lessico e rispecchiando le diverse epoche che ha attraversato: dal glamour patinato e assoluto del bianconero di metà Novecento, sino alla ritrattistica introspettiva dei soggetti ritratti su sfondo bianco negli anni della contestazione. I suoi ritratti sono unici, potenti ed espressivi e catturano le persone in immagini che sono divenute vere e proprie icone del nostro tempo. L'esposizione presenta l'ampio e variegato corpus di lavori del maestro fotografo attraverso oltre cento scatti. Fino al 6 ottobre 2024.



A lato,
Richard Avedon, *Dovima with Elephants*, at Cirque D'Hiver,
Paris, August, 1955
© The Richard Avedon Foundation



In queste pagine,
Richard Avedon, *Nastassja Kinski, actor*,
Los Angeles, California, June 14, 1981
© The Richard Avedon Foundation



A lato,
Richard Avedon, *Allen Ginsberg and Peter Orlovsky, poets*,
New York City, December 30, 1963
© The Richard Avedon Foundation



Informazioni su Richard Avedon Richard Avedon (1923-2004) è nato a New York City. Durante la seconda guerra mondiale si arruolò nella Marina mercantile americana come assistente fotografo. Nel 1945 la sua carriera professionale come fotografo prese il volo e iniziò a lavorare per *Harper's Bazaar* e *Vogue*. Successivamente, ha iniziato a lavorare anche per una serie di altri clienti, tra cui *The New Yorker* e *Rolling Stone*. Nel corso della sua carriera, molte celebrità e personaggi di spicco del mondo dell'arte, della politica e dello spettacolo sono apparsi davanti alla telecamera di Avedon. Il fotografo gestiva anche il proprio studio commerciale in cui collaborava con rinomati marchi di moda come Calvin Klein, Revlon e Versace. Il suo lavoro è stato esposto in luoghi come il Metropolitan Museum of Art, il MoMA e l'International Center of Photography (New York), la National Portrait Gallery (Canberra) e il Foam (Amsterdam), e fa parte di collezioni come quella del Victoria e Albert Museum (Londra). Durante la sua carriera Avedon ha fondato la Richard Avedon Foundation. Visita questa pagina per saperne di più su Richard Avedon e la Fondazione Richard Avedon.

A lato,
Richard Avedon, *Self-portrait*,
Provo, Utah, August 20, 1980
Photograph by Richard Avedon
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HOLLYWOOD

vestit● *Collection Report - Haute Couture Attitude*

tribute

This season, a black and white Old Hollywood dream is realized, paying homage to glamorous and exaggerated femininity. Silhouettes are outlined with black, as if Reed's black and white childhood sketches had come alive from the page, walking the fluid line between fantasy and reality. This fantasy is explored through a swooping skirt hem that stands as if freeze-framed mid-movement, a sculptural skirt sitting vase-like independent of the wearer, and a black and white corset that reaches out and spreads wing-like from the body. Duality has always been a theme in Reed's work, the combining of masculine and feminine and the different facets that make up our whole being. In this collection the structure and rigidity associated with the masculine is employed to create sculptural pieces that appear contrastingly feminine and fluid in their flowing shapes and the curves they expose. Taking inspiration from vintage corset patterns, Reed plays with proportions creating impossibly cinched waists that appear more extreme against the exaggerated hips, shoulders and skirts they are paired with. The stricture and restraint of corsetry is juxtaposed with fluid,

Harris Reed ★



Collection Report ● Haute Couture Attitude

“Different though the sexes are, they intermix from one sex to the other takes place, and often it is only the clothes that keep the male or the female likeness, while underneath the sex is the very opposite of what is above.”
Virginia Woolf

gene-
rous draping and abundant use of fabric. The rich depth of dead-stock black velvet is contrasted with the sheen of white duchess satin, the only concession to colour is seen in metallic accents, on the silver and pearl of custom Missoma breast cups, and champagne gold bugle beading. The collection title *duet* refers not only to the feminine and masculine, but the nature of a duet as a performance and, as always with Reed, this collection is viewed as a performance on the Runway stage, this season accompanied by the incredible vocals of Cosima. A duet is also a form of collaboration and Reed's partnerships with jewellery brand Missoma and milliner Vivienne Lake continue to enrich the collection.

Haute Couture Attitude



Harris Reed ★

Haute Couture Attitude



Harris Reed ★

Haute Couture Attitude

Harris Reed ★



vestito • *Collection Report - Haute Couture Attitude*

Surrealist Eyes

Introducing Area's spring summer 2024 collection, where eyes not only captivate but also symbolize the essence of viewership, unveiling a world of new perspectives shaped by the crucial role of our audience. A play between viewing and being viewed. In this collection, take note of the importance of wardrobe where we explore the dynamics of essentials and the extraordinary, as our designs reconstruct the interconnection between eyes, fashion, and the observers who play an integral part in shaping the narrative. Inspired by 1920s cartoon eyes, surrealist reflection on eyes as a portal between inner and outer worlds. And the vibrant graphics of 60's pop art, our designs transform eyes into dalmatian spots, blooming flowers, and delicate crystal eyelets. Just as eyes observe, critique, and interpret, our collection mirrors the evolving dynamics of viewership in the digital age. Through these explorations, we reexamine Area's codes - quality craftsmanship, textile development and innovative embellishment - presenting a modern interpretation of dressing for both the viewer and self. In the world of area, our designs become a canvas for the in-



Inspired by 1920s cartoon eyes,
surrealist reflection on eyes
as a portal between inner
and outer worlds

Collection Report



Haute Couture Attitude

ter-
play between design
and its observers, where beauty
is not just in the eye of the beholder,
but also in the shared experience between
the artist and the audience.

Haute Couture Attitude

Area NY ★



Haute Couture Attitude

Area NY ★



Haute Couture Attitude



Area NY ★

vestiti

The dress rehearsal

Collection Report - Haute Couture Attitude

Procession, obsession
Declaration (of love)
decoration,
tension
To have and to hold
To be bound
To one another
Something old, something new,
something borrowed something baby blue



Simone Rocha ★

Haute Couture Attitude

Simone Rocha ★



Haute Couture Attitude



Simone Rocha ★

vestit● Collection Report - Haute Couture Attitude

Origins of the Future

How is it that the deep past also conjures the far-off future? From one extreme, the tangible relics of distant civilisations; from the other, the unimaginable state of the world centuries from now. Julien Dossena's latest collection emerges in the realm of a mirage, where the myths and artefacts that endure collide with the stories dreamt up, where reality blurs with illusory. This archaeological expression of Rabanne is grounded in the present owing to its materiality and feeling. It is a reflection on both the handcraft involved in the earliest garments and on the evolution of handcraft today. It is also an exploration of the rapport between tactility and sensuality. From one look to the next, the body is highly adorned and provocatively revealed. A powerful feminine representation takes shape: statuesque, fearless, and traversing time. Traditional clothing and coverings such as sarouel pants, folded-over scarf tops, and draped skirts and shorts are reinterpreted and embellished with geometric metallic embroidery, metal fringe and lacing. Raw, rustic fabrics interplay with elaborate beading, while loose gold threads suggests a state of beautiful decay. Yet there is a

Rabanne ★



We share common values — a desire to create beautiful, purposeful clothes for everyday wear. Clothes that bring confidence to the wearer. Devoted to too much drama and noise.

Collection Report ● Haute Couture Attitude

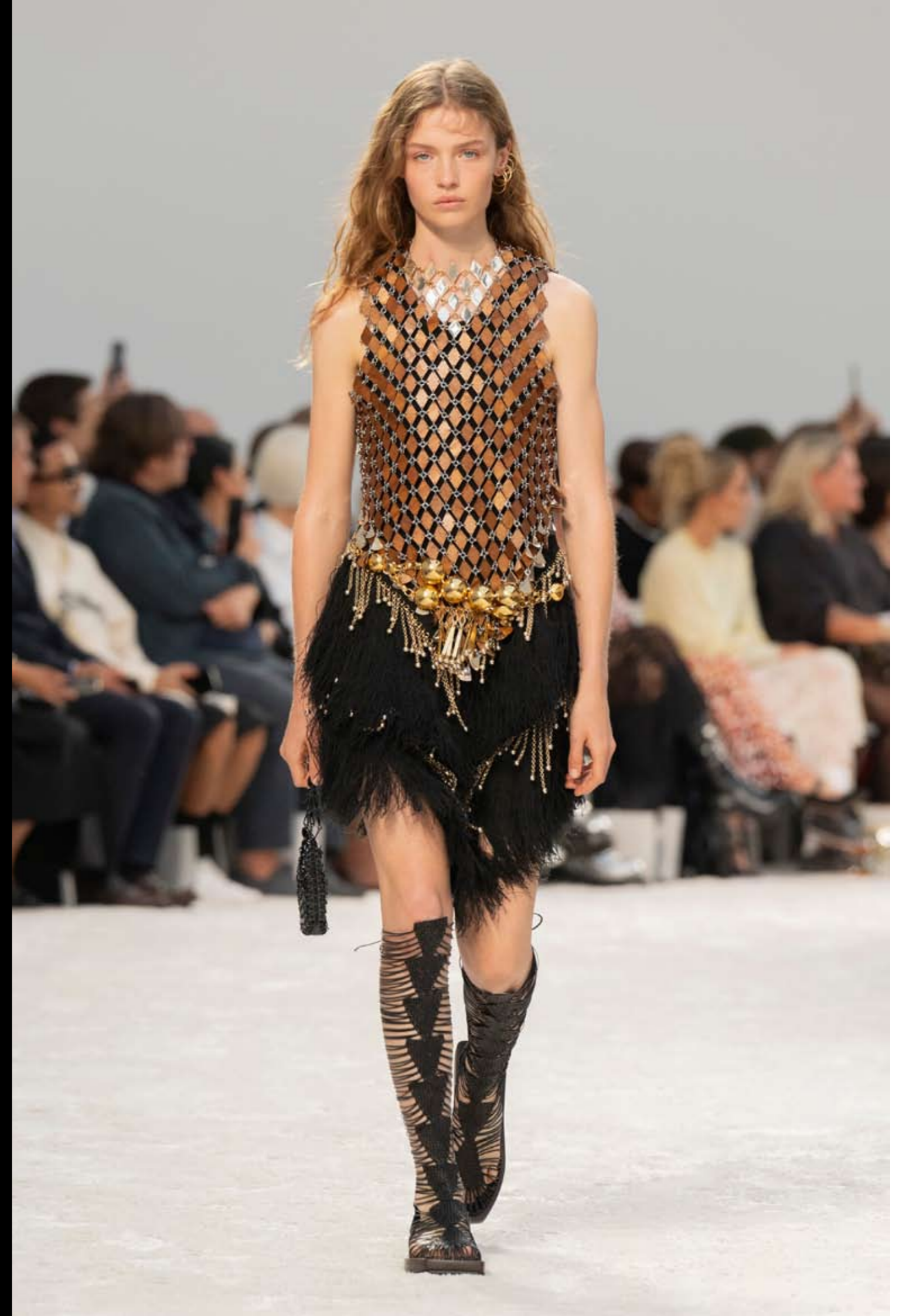
parallel modern story:
sharply tailored jackets boast alluring gathered fronts, basque waistlines are worked from different angles, and slouched trousers signal a grunge attitude. Draping, meanwhile, draws closely from depictions of antique marble statuary — from delicate folds of fabric folds to serigraphic prints that realistically capture the light and shadow. Knit and woven looks in wool and hemp pay homage to Sheila Hicks, as contoured silhouettes give way to densely layered fibre volumes. Draping, meanwhile, draws closely from depictions of antique marble statuary — from delicate folds of fabric folds to serigraphic prints that realistically capture the light and shadow. Knit and woven looks in wool and hemp pay homage to Sheila Hicks, as contoured silhouettes give way to densely layered fibre volumes. Skin isn't simply exposed, it is engaged in the material experience: the swishing of liquid metal mesh against the leg, the frisson from an assemblage of honed wood discs and peacock feathers. Beyond the black, gold and silver that are emblematically Rabanne, gradient desert tones, luminous copper and cool shades of blue and lilac further highlight the skin. Sculptural hardware gives a mystical flourish, whether forehead pendants, belts comprised of gleaming spheres or sandals enhanced with rock crystals. Openwork boots with curving soles boast a pattern of fine straps that climb up

*We share common values — a desire to create beautiful,
purposeful clothes for everyday wear.
Clothes that bring confidence to the wearer.
Clothes made with a pragmatic approach
devoid of too much drama and noise.*

Collection Report ● Haute Couture Attitude

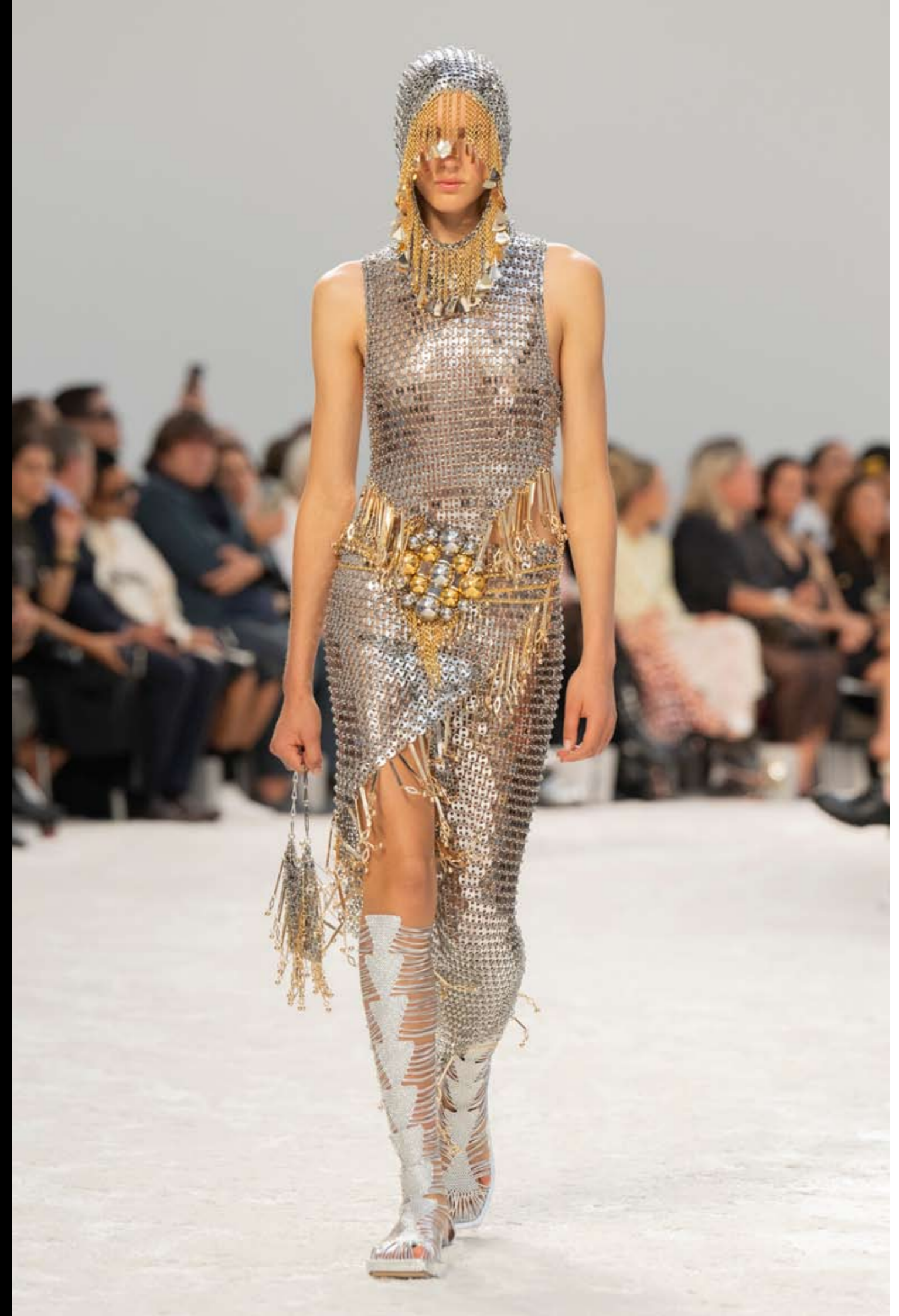
t h e
leg as a twist on the
gladiator style. Finally, Dosse-
na revisits Nués, the iconic series by
photographer Jean Clemmer in collabo-
ration with Paco Rabanne featuring women
who were nearly nude apart from the chain as-
semblage that encircled, cascaded and draped from
their bodies. At once erotic and poetic, these images
from 1962 appear on tank tops, including one worn with
a dress of Swarovski crystals and metal mesh. The effect is
like a reverse mimesis emphasising the ever-present myste-
ry and desire of Rabanne.

Haute Couture Attitude



Rabanne ★

Haute Couture Attitude



Rabanne ★

Haute Couture Attitude



Rabanne ★

Haute Couture Attitude

Rabanne ★



Haute Couture Attitude



Rabanne ★

vestito● *Collection Report - Haute Couture Attitude*

did women's IT

I went to a Björk concert earlier this month and her intelligent, life affirming energy made me kind of embarrassed of my own mopey adolescent pessimism... and hers wasn't a Disney escapist obliviousness, but a concerned and thoughtful trust in moving forward. She expressed hope. I suppose i express resignation. My default setting is to propose a more somber sobriety respectful of an ailing and struggling world observing a war. My enthusiasm is more tempered and suspicious. But i try to express the hope for joy while cautioning empathy and responsibility. Considering joy a moral obligation, i propose a stark elegance, mostly in drama queen black and gentle grey, but also moments of tender pink and exultant red. Strict, structured skirts and trousers in leather or overdyed denim are high waisted and narrow and long. These are paired with modest jersey or sumptuous leather tops that wrap and stretch and drape around the upper torso. Cropped variations of leather biker jackets also reveal and define the waist, some with sculpted shoulders that distort and corrupt the figure instead of decorate it. All our jerseys are ingots certified organic cot-



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Collection Report ● Haute Couture Attitude

by a mill located 20 km
from our home base in Con-
cordia, Italy. Leather glove stoles are
made by a 5th generation family company
founded in 1923 and situated in the center of
Naples, Italy. Each stole glove takes no less than
25 stages to produce, carried out strictly by hand.
Our calf leather is veg tanned in the Solofra area out-
side of Naples, Italy. I have worked with this tannery
every season since I started producing my brand in Italy
22 years ago and it is still run today by the 3rd generation of
the same family that started it in 1966. Last season's duvet
donuts are transformed into spring confections in silk organ-
za and also a tulle produced outside of Milano, Italy, from
Econyl®, a recycled yarn made in Italy using 100% waste ma-
terial that would otherwise pollute our land and waters. Some
donuts and jackets are geometrically traced with frilled laye-
red strips of denims that are stonewashed, over-dyed, waxed,
frayed, and sewn onto a nylon mesh base. Our denim wash
house in Veneto, Italy, uses only zdhc-certified products
and utilizes a water purifying process that enables them
to recycle a large portion of the water used. I mention
our efforts towards sustainability not out of virtuou-
sness— we have a ways to go— but as an example
that we can all start somewhere. The lightest
habotai silk is cut into tunics and hoo-
ded robes that fill like sails and float
around the figure in constant
movement. These are

Collection Report ● Haute Couture Attitude

Considering joy & moral obligation, propose a stark elegance,
mostly in drama queen black and gentle grey, elegant,
but also moments of tender pink and exultant red.

worn
over the simplest Vo-
luminous gowns or jumpsuits
in silk gazar that crisply stand away
from the body like sumptuously imposing
tents, Hun's travel bag, now with our cerberus
hook closure, is worn slung across the body, beco-
ming another draped element in a few short draped
bubble silhouettes. Last season's platformed splint bo-
ots are split open to create sandals, effectively strapping
leather pillows to the ankle. Diana Ross allowed me to do
a remix of her most recently released song, which i imagi-
ned as a hymn, with the repeated refrain "I still believe in love"
as a simple but determined expression of faith and hope.

Haute Couture Attitude

Rick Owens ★



Haute Couture Attitude



Rick Owens ★

What's Perfect?

vestito

Collection Report - Haute Couture Attitude

Part 1. The Ideal Form

The physical world we perceive with our senses is merely a shadow or imperfect reflection of a higher, non-material realm of perfect and unchanging forms. Plato believed that human knowledge is not derived from sensory experience but rather from an innate understanding of these forms, which the soul remembers from a pre-existence. We're trapped in the pursuit of perfection. The search for truth, for Plato, involves striving to understand the ideal forms; they are the templates for everything we encounter in the world of appearances. What you need to get though, what we need to understand, is that once you achieve ideal form, there is nothing left of you. You become an idea. In the present, ideal forms change so fast you can't catch them. Try to be perfect and you'll end up disappointed and dated. This is great advice.

Part 2. The girls

Cara, Lola, Angelina, Olivia, Evelyn, Philippa, Bella, Sophia and Ava all look perfect on screen. I've followed Bella since 2017. Back then, she didn't really have lips. Not that it mattered. She was really skinny and pretty



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Collection Report ● Haute Couture Attitude

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Cara, Lola, Angelina, Olivia, Evelyn, Philippa, Bella, Sophia and Ava all look perfect on screen. I've followed Bella since 2017. Back then, she didn't really have lips. Not that it mattered. She was really skinny and pretty and scantily clad, posing bored, wearing T-shirts saying "Psycho". But she didn't have that pout. In 2017, her concealer was creasing. I liked her big nose, without desiring it. Cara, Lola, Angelina, Olivia, Evelyn, Philippa, Bella, Sophia, Ava aren't real people of course. They're just

My enthusiasm is more tempered and suspicious.
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Collection Report ● Haute Couture Attitude

onli-
ne examples of perfor-
mative perfection. Bella got lip
injections. She was beautiful, then she
became perfect. She was beautiful, then
she became uniform. She was beautiful, then
she became like everyone else, while at the same
time standing out with her skillfully curated, unique
aesthetics. In a world where we champion idealized di-
gital perfection and aesthetic standards are in perpetual
flux, how do we ascertain the meaning of beauty? That
perfect screen-face is disgusting IRL, it's a mask trapping
the girl behind; beautifully fragile and insecure. Once when
I was scrolling, I saw a clip of this woman. She had her whole
face pulled back and a syringe stroking along her jawline until
it was flawlessly pointy. She was bruised and scarred. She had
sacrificed her saggy complexion on the altar of beauty and
aesthetics.

Part 3. The Hodakova Form

The Hodakova form is a mantra repeated over and over.
It's the antagonist of the ideal form. It's about counting
all the grains of rice in a huge, I mean giant, I mean
never ending container. The Hodakova form is not an
ideal form, it's the shape that's repeated until it's
imperfectly yours. The Hodakova form, unli-
ke the ideal form, is layers upon layers until
you're totally anonymous yet unmistaka-
bly you – it's a signature, a scribble
on a piece of paper or a fin-
gerprint. It teases the

Haute Couture Attitude

Hodakova ★



Haute Couture Attitude



Haute Couture Attitude

Hodakova ★



vestito



Collection Report • Haute Couture S/S 24 •

A weird Époque

John Galliano torna in calendario e la sua rentrée, anche se in chiusura schedule, guadagna la ribalta. Attingendo a piene mani dal passato più glorioso della Ville Lumière - ovvero La Belle Époque - il designer spinge la haute couture verso nuove destinazioni. Abile nel raccontare storie, ci mostra vicende umane prese dal passato ma pur sempre contemporanee. Volti dipinti nel vetro, e fisicità morbide vestite con abiti che vantano una lunga lista di innovazioni tecniche.

"Good save the King" e lunga vita alla haute couture
Marco Cortesi



• *Collection Report*

A w e i r p É p o e n b o d i e

Schiaparelli ★



Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*

Schiaparelli ★



Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



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*



Schiaparelli ★

Haute Couture ● *Collection Report*



Schiaparelli ★

Haute Couture ● *Collection Report*

Schiaparelli ★



vestit● *Collection Report*
Abeyns
da TAYE Sabes

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 ★

Haute Couture ● *Collection Report*



Imane Ayissi ★

Haute Couture ● *Collection Report*



Imane Ayissi ★

vestit● *Collection Report*

Moyent-Orient

Cette collection est une première pour la maison, car elle est inspirée par le monde arabe, auquel elle rend également hommage. La collection fait référence au glamour et à la beauté des femmes du Moyen-Orient, à la joie et la créativité exprimées par la culture de la région, ainsi qu'à un sentiment de compassion et de sensibilité évident. Une certaine nostalgie enfantine se mêle à l'esprit des années 50, 60 et 70, comme un écho à l'allégresse des fêtes de l'époque, tandis qu'une épure contemporaine apporte une modernité aux créations. Silhouettes colorées et détails ludiques expriment la chaleur de l'âme arabe, traduisant un sentiment d'espoir et de bonté. Pour les co-directeurs créatifs Georges et Jad Hobeika, cette collection est un message d'amour aux femmes et à la culture qui les ont élevés, et qui continuent de les influencer. À l'instar du Beirut libre et flamboyant des années 60, les silhouettes sont pleines d'allure, les mannequins impeccablement coiffées, apprêtées comme pour se rendre à une soirée. Ce sentiment de joie et de légèreté est évident non seulement dans une gamme de couleurs vives – rouge, vert, rose, violet, bleu – mais aussi à

Georges Hobeika ★



*Pour les co-directeurs créatifs Georges et Fad Hobeika,
cette collection est un message d'amour,
aux femmes et à la culture
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Collection Report ● Haute Couture

t r a -
vers de nombreux clins
d'oeil à la culture arabe. La tasse
à café, si essentielle aux instants de vie
libanais, est réinventée en boucle d'oreille,
tandis que les volutes de son marc, qui servent à
prédire l'avenir, sont déclinées en motif sur des robes
fourreau impeccables. Les tapis et tapisseries deviennent
des robes ou des jupes, enlaçant le corps avec génie. Leurs
bords frangés et d'autres détails minutieux expriment cette
influence orientale sur les chaussures et les sacs. L'esprit des
Mille et Une Nuits est présent dans des motifs chatoyants et des
créations translucides, comme ce manteau apparemment façonné
de verre, ou des robes en tulle et mousseline qui flottent comme si
elles étaient simplement suspendues sur le corps. Des souvenirs d'en-
fance – un jardin adoré, un jeu de jacquet – s'expriment à travers les
broderies fines qui sont une marque de fabrique de la maison Georges
Hobeika. De nouvelles techniques minutieuses permettent au travail
du fil de créer des textures évoquant celles d'un tapis et de ses fran-
ges, plaçant ainsi le savoir-faire des ateliers au service de l'émotion. Le
contraste entre sensualité et modestie s'exprime également à travers
la collection, avec des robes qui virevoltent dans une chorégraphie
complexe digne des danses orientales. Les formes sont à la fois sou-
lignées et révélées, mais les mains restent couvertes, les gants de-
venant un élément essentiel de chaque look, un dégradé de cou-
leurs venant se décliner avec poésie depuis le bout des doigts.
Les sacs ornements sont travaillés pour être parfaitement
assortis aux gants, prolongeant ainsi le sens du détail et
l'esprit ludique qui relie chacune des silhouettes.
Célébrant la joie de vivre et l'esprit d'ouverture
de toute une région, la maison Georges Ho-
beika propose un rappel essentiel de ses
racines créatives.

Haute Couture ● *Collection Report*



Georges Hobeika ★

Haute Couture ● *Collection Report*



Georges Hobeika ★

Haute Couture ● *Collection Report*



Georges Hobeika ★

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Georges Hobeika ★

vestit● *Collection Report*

Aura

L'installation de l'artiste Isabella Ducrot – intitulée *Big Aura* – orne les murs de la salle qui accueille, au cœur des jardins du musée Rodin, la présentation des collections haute couture de la maison Dior. Pour la scénographie de ce défilé Dior haute couture printemps-été 2024, vingt-trois robes surdimensionnées, d'environ cinq mètres de haut, sont disposées sur une composition de bandes noires irrégulières qui rappellent la trame et la chaîne. Elles font écho aux robes des sultans ottomans, étudiées par Isabella Ducrot. Symbolisation abstraite du vêtement, emblème d'un pouvoir qui transcende les corps. Pour Maria Grazia Chiuri, *Big Aura* est cette aura qui infuse chaque pièce de haute couture. Celle-ci demeure en effet un terrain fertile à la contemplation, où la reproduction de l'original n'est jamais la même, contrainte de constamment s'adapter au corps de celles qui la porteront. D'après la définition de Walter Benjamin (1), l'aura, à laquelle se réfèrent Maria Grazia Chiuri et Isabella Ducrot de manière différente, reflète l'unicité et l'authenticité de l'oeuvre d'art. Elle l'inscrit dans la mémoire collective. La directrice artistique des lignes féminines

COUTURE

Christian Dior ★



...Maria Grazia Chiuri
decide de reprendre le concept d'aura à travers
la haute couture incarnée par la maison,
qui représente l'excellence,
l'essence de la mode.

Collection Report ● Haute Couture

d e
Dior décide de reprendre le concept d'aura à travers la haute couture incarnée par la maison, qui représente l'excellence, l'essence de la mode. La robe *La Cigale* – conçue par Christian Dior pour l'automne-hiver 1952 – évoque le sacré par sa construction sculpturale et son tissu moiré, devenant ainsi le point de départ d'une théorie qui recontextualise la couture au coeur de la sacralité de l'atelier. Une frontière fragile entre l'art et la vie. Le moiré (2) "déferle sur l'hiver comme une vague". Il est utilisé dans une palette de nuances saisissante qui met en valeur "par sa tenue et par ses capacités à sculpter les formes" (3) cette iridescence de la matière: doré, blanc, gris, bordeaux, vert. Cet effet dessine des vêtements reproduisant les lignes géométriques de *La Cigale* qui façonnent une élégance architecturale: des manteaux au col imposant, ou encore des jupes larges qui laissent apparaître des découpes exagérées, des superpositions, des pantalons, des vestes. Les formes revisitent des détails de robes issues des archives Dior pour recréer des looks contemporains. Il en va de même pour les étoffes telles que le coton et la soie de la couleur du trench-coat. Certaines robes en velours noir subliment l'allure, se mouvant dans une démarche fluide, tandis qu'une somptueuse cape en plumes repose sur une robe en double organza brodé. Les broderies sont comme des fragments anciens de poèmes découverts où l'imagination se perd. Elles surgissent dans la variété colorée de la nature, au gré du motif *Millefiori* qui ponctue tout l'espace d'une robe jaune moirée, ou alors il s'agit de mèches de longs fils qui se balancent au rythme des pas. Dans cette collection, Maria Grazia Chiuri évoque, par la présence matérielle, chromatique et constructive des éléments

Collection Report ● Haute Couture

...Maria Grazia Chiuri évoque
par la présence matérielle
des éléments qui sculptent les
la dimension auratique de la silhouette,
une expérience puissante et constructive
non seulement contemplative
mais aussi performative.

ments qui
sculptent les silhouettes,
la dimension auratique de la haute
couture: une expérience puissante, non
seulement contemplative, mais aussi perfor-
mative. L'expression métamorphique de l'imagi-
naire.

⁽¹⁾
Walter Benjamin, *L'Œuvre d'art à l'époque de sa reproductibilité
technique*, 1939.

⁽²⁾
Apprêt que reçoivent, par calandrage, certaines étoffes et qui
leur confère un aspect ondoyant.

⁽³⁾
Ces deux passages consécutifs sont issus de l'ouvrage
Dior par Christian Dior (éditions Assouline, 2016),
qui revient sur le rôle de la moire et, notam-
ment, sur la conception, en 1952, de la
silhouette haute couture *La Cigale*,
imaginée par Christian Dior.

Haute Couture ● *Collection Report*



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*



Haute Couture ● *Collection Report*

Christian Dior ★



Haute Couture ● *Collection Report*



vestit● Collection Report

Superheroes

"Someone was before me at my water-trough, and I, like a second-comer, was waiting. I came down the steps with my pitcher, and must wait, must stand and wait, for there he was at the trough before me". This is the observation of D. H. Lawrence, in his 1923 poem, Snake as he describes his encounter with one "earth-brown, earth-golden, from the burning bowels of the earth" snake with "his yellow-brown slackness soft-bellied down" that "drank through his straight gums, into his slack long body". He further describes, "The voice of my education said to me he must be killed" and "If you were a man you would take a stick and break him now, and finish him off".

Before me.
This thought stayed with Rahul Mishra as he pondered on his continuous exploration with the biosphere. *"Before us, they were here. Beyond my own comfort zone, I look back once more at those who've been here before me. I seek to not just appreciate the beauty or the vividness of the insect kingdom but also challenge our whole conditioning/education towards how we treat insects & feel the emotions coming from a primal notion of fear",* says Rahul Mishra. How will children discover the stories of insects in

Rahul Mishra ★



Collection Report ● Haute Couture

...Au-delà même de la douceur propre à ce monde
 tout en légèreté et suspension
 la collection évoque de la 2024
 aux grands noms de la haute couture
 et une certaine affirmation superbe
 d'un corps triomphant...

the
 future he wonders? Will
 there encounters only be on pe-
 tri dishes in biology labs? Will they be
 at ease to see a dragonfly flutter past or a
 reptile scurry away without jumping in fright.
 Rahul Mishra seeks to not only be inspired from the
 insects but showcase the emotion they evoke coming
 from realism and not just artistic imagination to draw a
 reaction that evokes empathy. He delves into his memories
 when one could sleep in a room gazing at a lizard scurrying in
 and out of the jaalis (stone latticed screen) in the courtyard. Of
 a time when one did not jump away startled in fear or suppress
 the instinct to kill a spider or a snake. Adds Rahul Mishra, *"These
 beings are equally the architects of this planet and our gaze needs to change
 and allow them to stay more harmoniously in their settlements and co-exist
 with humans"*. Superheroes draws attention to the nuances of sharing
 life with species of reptiles and insects that share the environment
 with us. With more species being imperiled by the day, Rahul Mi-
 shra contemplates the general human conditioning of mind, as we
 find ourselves averted, distressed and even, scared at the slightest
 confrontation to the presence of these benign species within hu-
 man spaces. As biodiversity continues to spiral downwards, in-
 sects keep getting extinct and not enough is spoken about it.
 For every tree cut, thousands of insects also get killed and
 they are amongst key architects to create a life-giving pla-
 net that has so much color and diversity. Derived from
 the thought that each creature originating in nature
 going through the millions of years of evolution
 is essential to its equilibrium, this collection
 reflects on facts such as insect kingdom
 driving the food chain by aiding
 90% of the overall pol-
 lination

Collection Report ● Haute Couture

...Au-delà même de la douceur propre à ce monde
tout en légèreté et suspension
la collection évoque de grands noms de la haute couture
auxquels elle emprunte leur affirmation triomphante...
le 2024 se superbe

process on the planet. Albert Einstein has famously said, “The human population would have a mere four years of sustenance if the bees were to go extinct”.

Rahul Mishra’s *Superheroes* consolidates a handful of exquisite beetles, bees and flies along with resplendent species of snakes and familiar lizard forms in order to highlight their earthly allure. It remarks at simpler details of their lives such as the meticulous dance of a swarm of moths encircling an outdoor night lamp while not colliding into each other. The bright hues and distinct patterns on the wings of a dragonfly indicate to their predator the poisonous fluids in their bodies. The elegance of a snake slithering on the ground as it tastes the air with its forked tongue. And in bringing these visuals to life through hand crafted couture sculptures, the collection serves a reminder to track our paths and familiarize our minds with some friends from nature, who for millions of centuries, have played a crucial role as architects and saviors of life as we know it today. As a constant effort to evolve and elevate the characteristics of Rahul Mishra’s Couture, the quintessential embroidery from the atelier takes a leap with 360° development of the animal forms. These are then placed atop structural base forms that are achieved with inventive pattern making in order to keep them strong yet lightweight. The silken thread work synonymous to the atelier is supported with zari embroidery, ek taar ka kaam, baadla, glass beads and rhinestones to achieve a sensation of *biomimicry* within the motifs. Produced within our embroidery centers across the Indian subcontinent, the intention remains to include more and more local artisans in our work and offer means of employment and empowerment to the upcoming generations of embroiderers and weavers of the country.

Haute Couture ● *Collection Report*



Rahul Mishra ★

Haute Couture ● *Collection Report*

Rahul Mishra ★



Haute Couture ● *Collection Report*

Rahul Mishra ★



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Rahul Mishra ★

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Haute Couture ● *Collection Report*



Rahul Mishra ★

Haute Couture ● *Collection Report*



Rahul Mishra ★

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Rahul Mishra ★

Haute Couture ● *Collection Report*



Rahul Mishra ★

Haute Couture ● *Collection Report*



Rahul Mishra ★

Haute Couture ● *Collection Report*



Rahul Mishra ★

Haute Couture ● *Collection Report*



vestito • *Collection Report*

La rosée

Fidèle à ses origines, la nouvelle collection de Juana Martín s'inspire du printemps Andalou, la rosée du matin, la lumière du soir, l'odeur fraîche des fleurs, leurs couleurs et les couchers de soleil tardifs. Le printemps est une merveilleuse source d'inspiration pour de nombreux artistes, en particulier dans l'histoire de l'art et de la peinture. Cette année, marque notamment le 100e anniversaire du célèbre tableau de Julio Romero de Torres "La Prima", à Cordoue. Un printemps Andalou qui, 100 ans plus tard, s'installe à Paris à travers les créations de Juana Martín pour sa collection printemps/été 2024. Juana Martín pose une fois de plus un regard sur le Malaga de son cœur. En effet, cette collection rend hommage à l'artisanat de l'osier qui est si profondément enraciné dans certaines villes Andalouses et que l'on retrouve sous différentes formes dans la collection. Brocarts aux motifs sacrés, bijoux travaillés en orfèvrerie religieuse, l'osier dans différents contextes, ainsi que la broderie et les cristaux qui évoquent la rosée du matin sont autant d'éléments qui nous plongent directement dans les profondeurs de la tradition andalouse. "De nombreux vêtements

Juana Martín ★



*“De nombreux vêtements
même les fleurs
semblent aspergés de la rosée,
Collection Report ● Haute Couture*

*s e m -
blent aspergés de la rosée,
même les fleurs”,* déclare la créatrice. La collection reflète la lumière, cette lumière typique de l'Andalousie qui se faufile entre les barreaux des fenêtres, celle qui embrasse le visage d'un flamenco les jours de fête, celle qui remplit toutes les rues étroites. La lumière pure! Juana Martín reste fidèle à ses couleurs de prédilection - le noir et le blanc - cette fois-ci inondées par la lumière du printemps andalou. Les tissus fluides, la dentelle, l'argent et autres matériaux recyclés donnent vie aux traditions de cette époque telles que la Semaine Sainte, les foires et l'éclosion de fleurs entre les barreaux des balcons.

Haute Couture ● *Collection Report*



Juana Martin ★

Haute Couture ● *Collection Report*



Juana Martin ★

Haute Couture ● *Collection Report*



Juana Martin ★

Haute Couture ● *Collection Report*



Juana Martin ★

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Juana Martin ★

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Juana Martin ★

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Juana Martin ★

Haute Couture ● *Collection Report*



Juana Martin ★

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A w e i r p É p o q u e

Maison Sara Chraibi ★



Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



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Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



vestit● *Collection Report*

A weird Ép enbo

Giambattista Valli ★



Haute Couture ● *Collection Report*



Giambattista Valli ★

Haute Couture ● *Collection Report*



Giambattista Valli ★

Haute Couture ● *Collection Report*



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Giambattista Valli ★

Haute Couture ● *Collection Report*



Giambattista Valli ★

vestit● *Collection Report*
The button

“Chanel fait résonner en moi des émotions dont je m’inspire collection après collection. Ma mission consiste à trouver de nouvelles manières d’en raconter les plus belles histoires”. Élément d’identification de Chanel, le bouton facilite l’ouverture et la fermeture d’un vêtement. Grâce à lui, les femmes ont pu se débarrasser de tout ce qui les empêchait de se mouvoir librement. Gabrielle Chanel le traite avec les plus grands égards. Bijou, il apporte une touche d’audace et d’éclat à l’allure dont elle est la théoricienne et l’artisanne. Symbole d’émancipation, ce bouton-bijou, Virginie Viard l’entraîne dans le monde du ballet et de la danse. En ce lieu, mode, musique, théâtre et peinture se mêlent en une poétique du corps et, touchés par la grâce ou le merveilleux, les interprètes échappent un temps aux lois de la nature. Au-delà même de la douceur propre à ce monde tout en légèreté et suspension, la collection haute couture printemps/été 2024 évoque de grands noms de la danse, auxquels elle emprunte leur superbe et une certaine affirmation d’un corps triomphant. *“La danse, j’y pense souvent, c’est un thème important chez Chanel. La Maison est proche de ses institutions, des chorégraphes, des*



Collection Report ● Haute Couture

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tout en légèreté et suspension
la collection évoque des grands noms de la danse superbe
auxquels elle emprunte leur affirmation
et une certaine affirmation triomphante...

*d a n s e u -
ses, nous créons des costumes
pour le ballet. J'ai tâché de réunir la
puissance et la finesse des corps et des vête-
ments dans une collection très légère, faite de tulle,
de volants, de plissés et de dentelle".* S'ouvre alors un
monde de transparence de jupes droites courtes, de
robes longues, de combinaisons, de petites capes que
viennent habiller des broderies de drapés, petits noeuds,
poches en tulle illusion, ceintures en dentelle, paillettes, ga-
lons et petites fleurs. Figures masculines et beauté des corps
emmènent une collection très féminine, portée sur des justau-
corps et collants de danse blancs. Dans une année qui marque la
vitalité des liens qui unissent Chanel et la danse, un siècle après les
premières créations de Gabrielle Chanel pour le ballet, la collection
à dominante d'aquarelles de rose et de blanc doit ses touches de
couleurs vives aux Ballets russes de Léon Bakst et de Serge Diaghilev.
Doudoune en tulle, capuches, la directrice artistique injecte des
références à la culture contemporaine, en talons, pour l'allure. A
l'invitation de Virginie Viard, Kendrick Lamar, Dave Free et Mike
Carson ont conçu un décor qui reprend les symboles de la Haute
Couture, tout comme le film *The Button*, produit par pLang,
écrit et réalisé par Dave Free sur une musique originale de Ken-
drick Lamar, avec Anna Mouglalis et Naomi Campbell, ainsi
que Margaret Qualley dans le rôle principal. Dans un écrin
de tulle, l'actrice, ambassadrice de la Maison et danseuse
émérite, ouvre le défilé. *"La danse évoque pour moi toutes
ces histoires et émotions qui me tiennent à cœur et que je
prends plaisir à transmettre et raconter"*, conclut la
directrice artistique.

Haute Couture ● *Collection Report*

Chanel ★



Haute Couture ● *Collection Report*

Chanel ★



Haute Couture ● *Collection Report*

Chanel ★



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Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*

Chanel ★



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Chanel ★



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Chanel ★



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vestit● *Collection Report*

Mirror, mirror

D'une palette joueuse aux nuances naturelles, la haute couture sublime les silhouettes comme les cosmétiques soulignent les traits d'un visage. Intimité d'un soin, personnalité d'une carnation, douceur d'une poudre, paupière scintillante ou regard intense... Le coup de pinceau d'Alexis Mabille est sobre et sophistiqué, pour des femmes qui savent que la beauté vient avec l'amour de soi.

Alexis Mabille ★



Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



Alexis Mabille ★

Haute Couture ● *Collection Report*



Alexis Mabille ★

Haute Couture ● *Collection Report*



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Alexis Mabille ★

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Haute Couture ● *Collection Report*



Alexis Mabille ★

vestit
Collection Report

Fullness

Infinite
depth and sensuality:
the dunes of the desert.

Stéphane Rolland evokes a serene atmosphere: each woman protects herself and curls up in a cocoon, hidden and revealed. Dawn, ochre and pink tones: the rock is browning. A terracotta cashmere burnous, an oversized hooded tunic in powdered rosewood gazar, East and West meet and mingle to converge in a precious balance.

Oud Bark:

A long brown silhouette in veiled satin and brushed steel, another in an asymmetrical scarf draped in sunburnt gazar, the seams braided in leather and embroidered with crystal. Gold bursts with audacity and light, an almost visionary ornament for a nomad of tomorrow. A balaclava of chains, sculptural headdresses cascading down to the hollow of the loins, or articulated cuffs and long earstuds in diamond-set gold... Her path, like a pilgrimage. Long tunics of white gazar and caftans adorned with sand roses in porcelain or gold silicone. A jumpsuit becomes a saroual, a draped muslin gown. Gauze drapes around the legs like the ripples of sand in the wind, a silk houppelande



Stéphane Rolland ★

*Stéphane Rolland evokes a serene atmosphere:
each woman protects herself
and curls up in a cocoon, hidden and revealed.*

Collection Report ● Haute Couture

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Gauze drapes around the legs like the ripples of sand in the wind,
a silk houppelande wraps around the shoulders and falls to the
ground. The look is regal and proud.

A Première:
Adorned for a few dresses with brand new jewellery pieces
paved with diamonds created by the couturier. The exces-
siveness of chiselled stones set in white gold or brown
gold like bark. Sculptural and organic. Raw origins
and extreme sophistication. The woman is a
work of art. Gold calligraphy embroidered
on a taupe-coloured vicuna tunic, gold
silicone mosaics tucked between
the folds of an immense
Mikado

Haute Couture ● *Collection Report*



Stéphan Rolland ★

Haute Couture ● *Collection Report*



Stéphan Rolland ★

Haute Couture ● *Collection Report*



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Haute Couture ● *Collection Report*



Stéphan Rolland ★

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A w e i r p É p o q u e e n b o d i é

Julien Fournié ★



Haute Couture ● *Collection Report*



Julien Fournié ★

Haute Couture ● *Collection Report*



Julien Fournié ★

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Julien Fournié ★

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Julien Fournié ★

vestit● *Collection Report*

jeu Haute Couture

RVDK Ronald van der Kemp ★



Haute Couture ● *Collection Report*



RVDK Ronald van der Kemp ★

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RVDK Ronald van der Kemp ★

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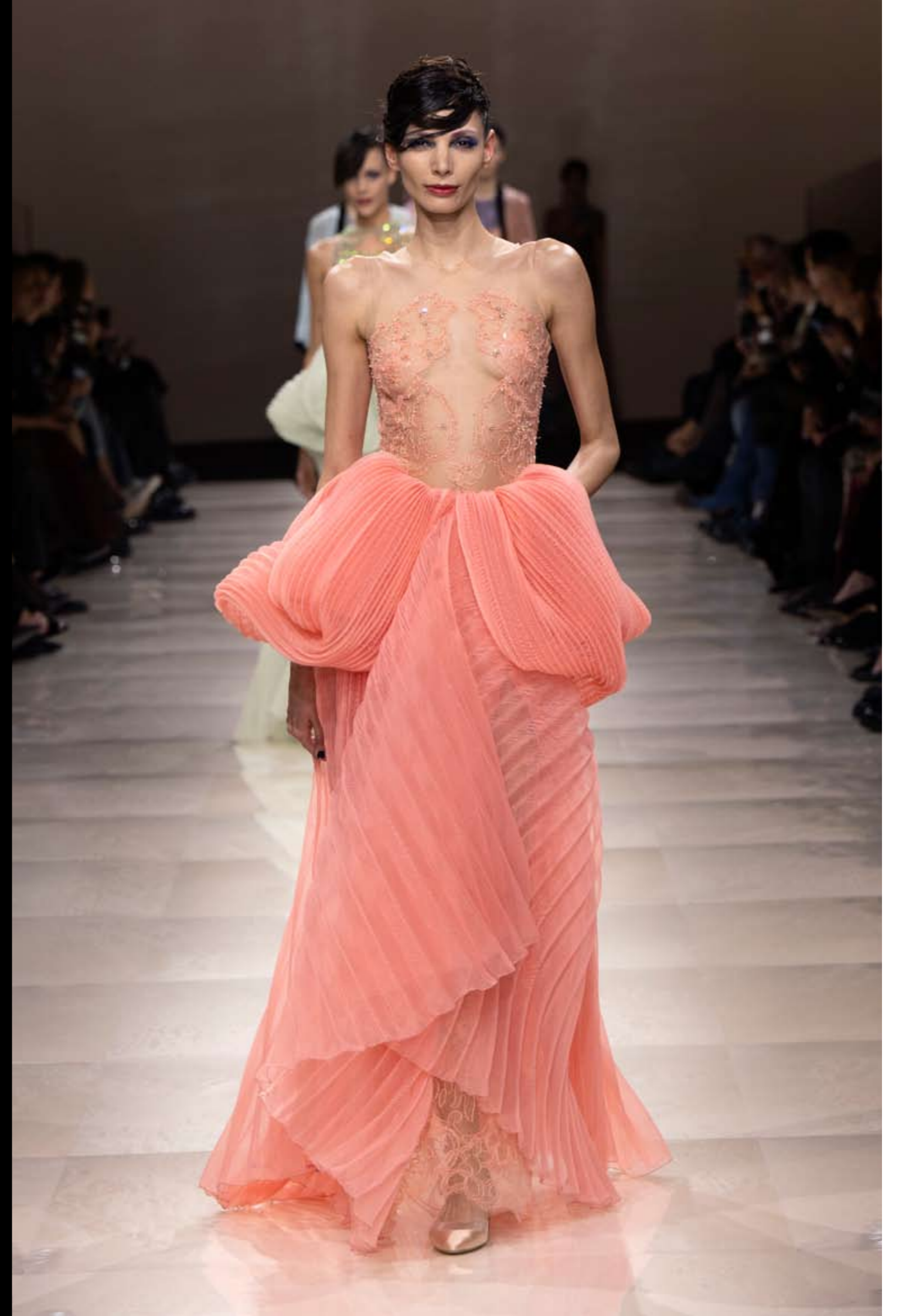
Preziosa Couture

Per Giorgio Armani la moda è una cosa seria, ma può anche diventare gioco, evasione, momento di sospensione. Questo accade soprattutto con l'haute couture, uno spazio in cui lo stilista si concede slanci di creatività inaspettati. La collezione è profondamente armaniana nell'apertura accogliente verso culture diverse, nella gioia con cui esplora mondi lontani, andando oltre i confini. Ma allo stesso tempo è sorprendente nella ludica leggerezza che la caratterizza, nello spumeggiare di pizzi, ricami delicati, applicazioni finemente realizzate, nel volteggiare delle tréce sottili che decorano i capelli e sfiorano le spalle. Un viaggio del tutto immaginato, da occidente a oriente: vestaglie come kimono, piccoli bustini, lunghe giacche e pantaloni che si stringono al fondo, abiti vaporosi e impalpabili. L'impasto di toni acquosi e preziosi - rosa pallidi, verde giada, azzurri tenui, bagliori oro, blu notte e royal - è illuminato da ricami lucenti, smaterializzato dalla leggerezza del pizzo ed esaltato dalla ricchezza degli jacquard. Una visione lieve: sogno di una donna che in ogni luogo che visita raccoglie qualcosa e lo rende suo, anche solo con la fantasia.

Giorgio Armani Privé ★



Haute Couture ● *Collection Report*



Giorgio Armani Privé ★

Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



Giorgio Armani Privé ★

Haute Couture ● *Collection Report*



Giorgio Armani Privé ★

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Giorgio Armani Privé ★

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Giorgio Armani Privé ★

Haute Couture ● *Collection Report*



Giorgio Armani Privé ★

Haute Couture ● *Collection Report*

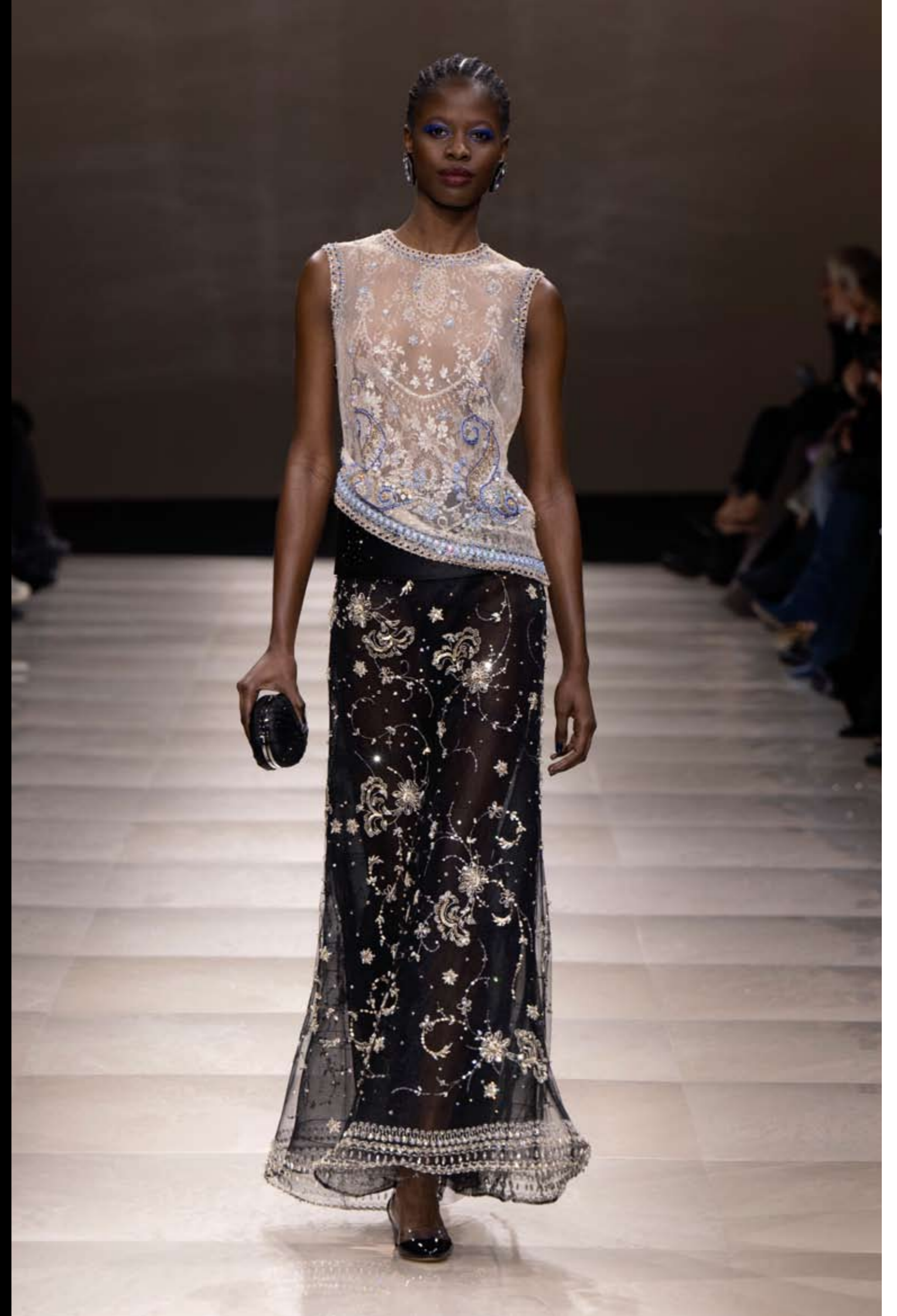


Giorgio Armani Privé ★

Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



Giorgio Armani Privé ★

Haute Couture ● *Collection Report*



vestito● *Collection Report*

Utakat

This collection is officially linked to the opera *Idomeneo*, which will premiere at the Grand Théâtre de Genève in Switzerland on February 21, 2024. *Idomeneo* is an opera composed by Mozart in 1781. This new interpretation of the classic tale of human suffering from the disasters of the ancient Greek wars is directed by Belgian choreographer Sidi Larbi Cherkaoui and will be presented with stage design by contemporary artist Chiharu Shiota and costumes by Yuima Nakazato. The runway show is also staged in collaboration with Sidi Larbi Cherkaoui.

Yuima Nakazato ★



Collection Report ● Haute Couture

Through the contradictory existence of delicate and reclaimed
fragile armor created by textiles shredded and reclaimed
from worn-out uniforms and workwear and platinum,
and decorated with ceramics, glass, and platinum,
this collection shows the evolution of clothing that could
of clothing that could have been otherwise.

Designer's statement:

In the process of creating this collection, I came across the Japanese word *utakata*, which means "ephemeral". This word seemed to express the exact opposite of the trend seen in the evolution of men's clothing, where functionality and durability are increasingly valued and prioritized. What I wanted to convey with this collection was a sort of ephemeral armor—much like a delicate bubble formed on the surface of the water, capable of vanishing in the blink of an eye. This approach also represents a release from or renunciation of battle. Through the contradictory existence of delicate, fragile armor created by textiles shredded and reclaimed from worn-out uniforms and workwear and decorated with ceramics, glass, and platinum, this collection shows the evolution of clothing that could have been otherwise. It is also an attempt to fuse the delicate and fragile handwork elements of couture with the evolutionary path followed by men's clothing that has continued since ancient times. The fact that men appear on the stage of haute couture wearing these garments serves to embody our present era through its reexamination of the concept of toxic masculinity. Lastly, this show was created together with Sidi Larbi Cherkaoui as sort of a non-verbal communication with modern society. There are no set answers, and the collection allows for various interpretations.

Haute Couture ● *Collection Report*



Yuima Nakazato ★

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Chant

Depuis la nuit des temps ...
Les guérisseuses existaient déjà à l'ère préhistorique, Jean M. Auel, romancière américaine en a fait son cheval de bataille et son succès. Elle a écrit une série d'ouvrages détaillée. Une oeuvre alimentée par des recherches approfondies, des cours qu'elle a repris à l'université, sans compter les visites qu'elle a effectuées sur les sites de fouilles préhistoriques européens. Une guérisseuse est une personne généralement dépourvue de diplôme médical, qui soigne, en dehors de l'exercice l'égal scientifique de la médecine, par des moyens empiriques ou magiques, en vertu de dons particuliers supposés ou à l'aide de recettes personnelles. Au Moyen âge, en Europe, il n'existait pas de frontière définie entre médecins, guérisseurs, sorcières. Dans le monde occidental, les guérisseuses, héritières de pratiques ancestrales, peuvent être magnétiseuses, radiesthésistes, rebouteuses, exorcistes... Dans les sociétés traditionnelles d'Asie, d'Afrique, d'Amérique, d'Océanie, considérées comme sorcières ou voyantes, les guérisseuses sont généralement des chamans, aux Philippines et au Brésil, elles sont parfois appelées chirurgiens psychiques. En

couture

Franck Sorbier ★



*La méditation comme certaines philosophies
sont les témoins de la résurrection
de ces pratiques de soin d'antan.*

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Suisse, il en existe différentes catégories, les coupe-feu, les faiseurs de secrets, selon les problèmes de santé. Il y a, aussi, dans la religion catholique, des prêtres guérisseurs. Au 19^{ème} siècle, en France, la loi du 19 ventôse an XI (10 mars 1803), institue la notion d'exercice illégal de la médecine, plaçant les guérisseuses en tant que concurrentes illégales des médecins. Au pays Basque, pays de mes ancêtres maternels, les guérisseuses sont appelées "Sorgina" (prononcer "chorguigna"). Au sens étymologique, il est probable que ce mot dérive de sor + gin qui signifie créateur ou créatrice. L'histoire de ces femmes reste gravée dans la mémoire collective à cause des persécutions de l'Inquisition catholique au XVII^{ème} siècle. Les rituels des « Sorgina » se déroulant au clair de lune, dans des lieux le plus souvent isolés, ont inspiré à Goya une peinture ayant pour titre "Aquelarre": une toile représentant un rassemblement de sorgina autour du Dieu Cornu, Akerbeltz. Ces guérisseuses connaissent les vertus des plantes, feuilles, racines, fleurs et tubercules. Elles communiquent avec les oiseaux, les loups et toutes les créatures sauvages. Le comportement des abeilles leur délivre messages et prophéties. Elles vivent en osmose avec les éléments et transmettent leurs dons et leurs savoirs universels. Au cours des siècles, il y a eu des guérisseuses et guérisseurs célèbres. En France, Auguste-Henri Jacob dit le Zouave Jacob (1828-1913), Nizier Anthelme Philippe dit Maître Philippe (1849-1905), Louis-Joseph Antoine dit Antoine le Guérisseur (1846-1912). Aux Etats-Unis d'Amérique, Mary Baker Eddy, fondatrice de la Science chrétienne. En Russie, le non moins célèbre, Grigori Raspoutine. Ou encore, la guérisseuse Romani du Roi d'Ecosse, guéris-

*Ce retour à la source,
augure d'une nouvelle
couture humaniste qui fait du bien.*

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seuse de
la Renaissance, à la cour
du Roi Jacques V. Aujourd'hui,
l'existence des guérisseuses est, plus que
jamais, d'actualité. La naturopathie, science
millénaire, joue à nouveau un rôle primordial. La
méditation comme certaines philosophies sont les
témoins de la résurrection de ces pratiques de soin d'an-
tan. Un ouvrage récent intitulé Soigner par l'invisible (en-
quête sur les guérisseurs d'aujourd'hui de Olivier Schmitz)
confirme ce phénomène lame de fond. Ce retour à la source,
augure d'une nouvelle essence de couture: une couture humani-
ste qui fait du bien. Frank Sorbier

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A weird Épouse embodied

Elie Saab ★



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Elie Saab ★



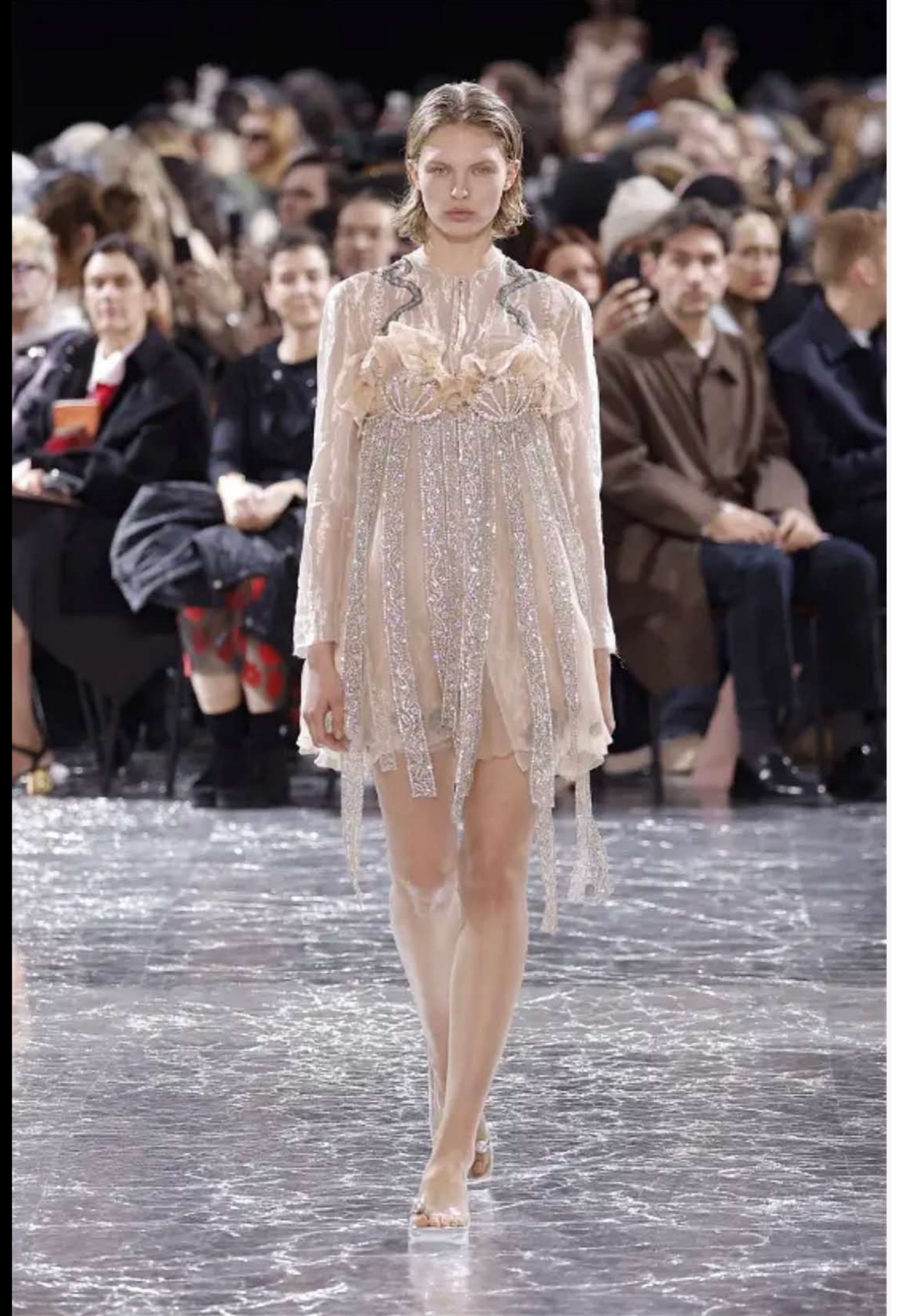
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A weird Épouse embodied

Jean Paul Gaultier ★



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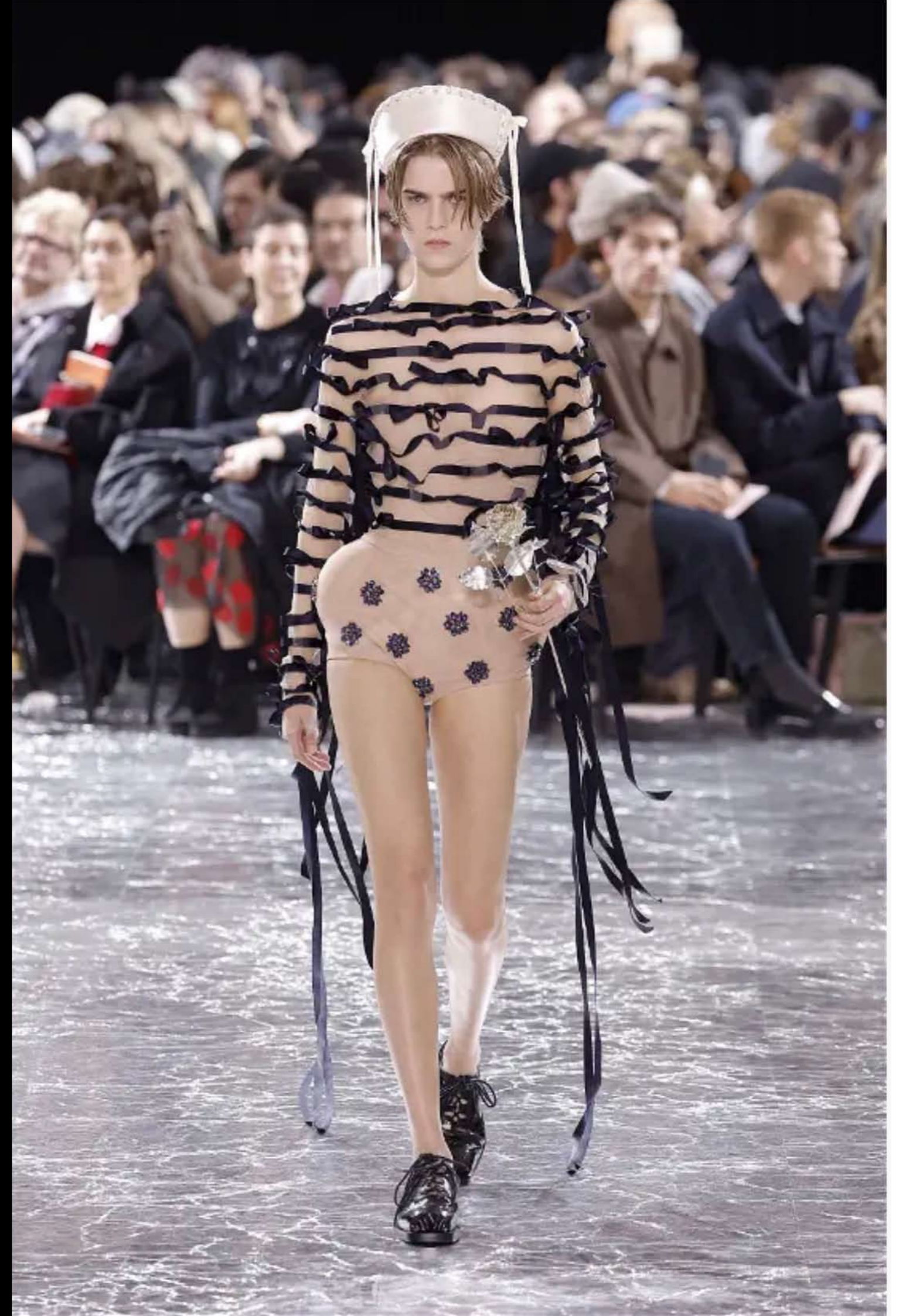
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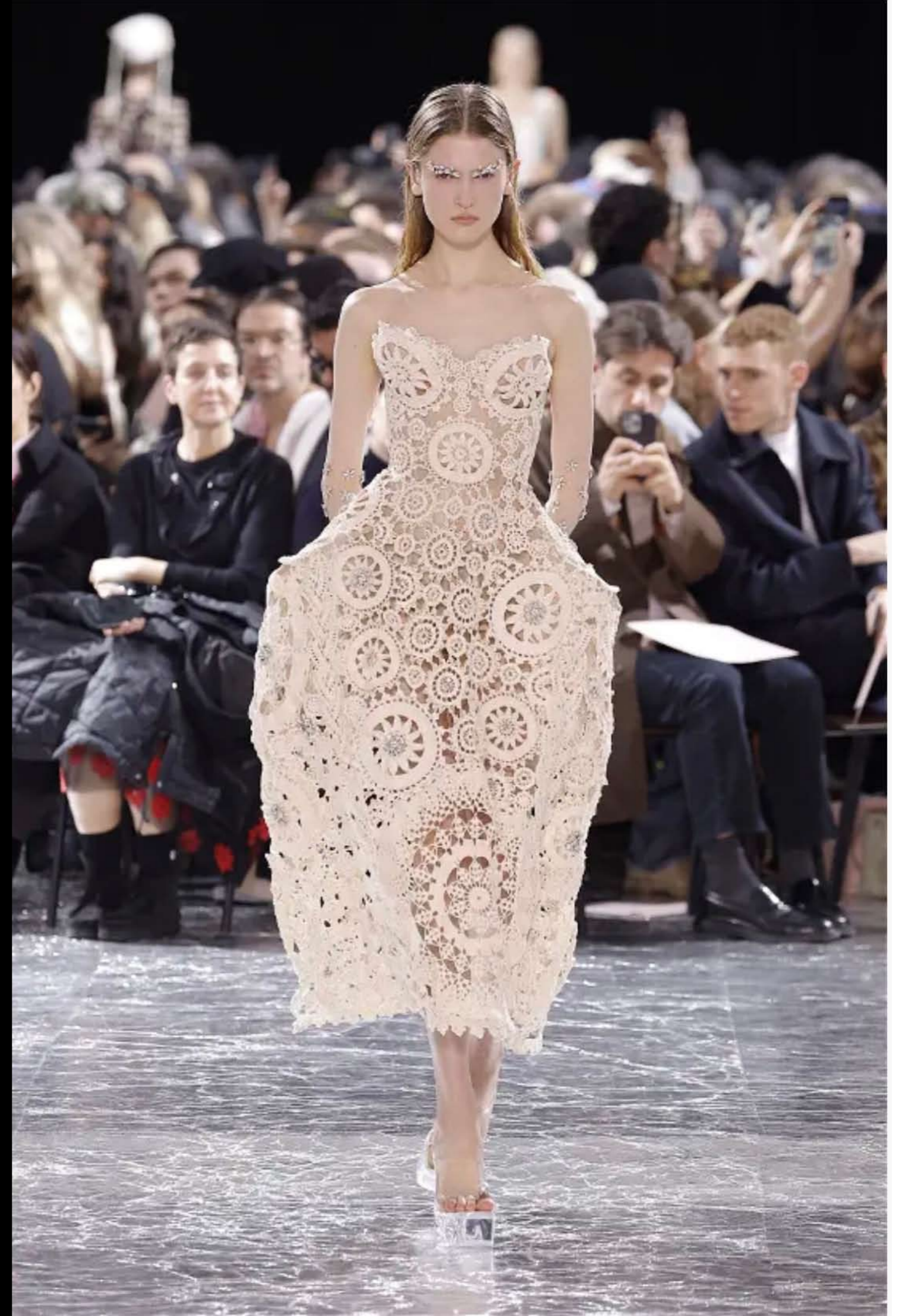
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SCISSOR HANDS

Contra-
diction and paradox are
hallmarks of Viktor&Rolf's
work. While creating the haute cou-
ture spring/summer '24 collection, more
than ever Viktor&Rolf had two polar oppo-
sites in mind. Polished versus raw. Studied ver-
sus improvised. Serious versus funny. Viktor&Rolf
haute couture SS '24 proposes 28 all-black, signature
silhouettes, shown in 7 groups of 4. The first look of
each group - a flawless couture outfit, meticulously fi-
nished by hand - serves as a blueprint and starting point
for 3 consecutive iterations of the same design. Each of
which investigates the creative (im)possibilities of a pair
of tailor's scissors, when used spontaneously to experi-
ment with decorative cutting. From minuscule holes in
a rorschach motif to a ballgown hacked in half: holes
and slashes are controlled and directed but also form
instances of orchestrated chaos. Viktor&Rolf try to
control the chaos by meticulously hand-finishing
each cut, slash and hole as well. The designers
created with this collection a paradox. The
controlled polish of the finalized, 'perfect'
couture outfits on show is at odds with
the raw, experimental spontaneity
of the scissor-cut designs.

The first look of



...a flareless couture outfit,
meticulously finished by hand -
serves as a blueprint and starting point
for 3 consecutive iterations of the same design.
Each of which investigates the creative
possibilities of a pair of tailor's scissors...
Collection Report ● Haute Couture

each group
appears to be brand new
and completed. But they form
starting points for something even more
new. What appears to be an end result actual-
ly proves to be a new beginning. *Everything is in
constant flux*, the designers conclude. In this respect,
the motto of La Sorbonne university - the venue of this
show - 'Creators of futures since 1257' is significant. The
all-black collection is executed in various couture staples:
velvet, sequins and satin, both fluid and compact. Absence of
colour puts a resolute focus on the silhouette. And on the intri-
cate cuttings that create slashes and holes in decorative patterns,
allowing for the body to show in unexpected ways. The looks are
completed with black Falke stockings and Christian Louboutin he-
als in four different finishes.

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Haute Couture ● *Collection Report*

Viktor&Rolf ★



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Viktor&Rolf ★

vestit Collection Report A Tyria Arabesque

Capturant pour la saison douce l'esprit intemporel d'une civilisation inventive qui continue à inspirer et à émerveiller, Zuhair Murad rend hommage à l'amour des Phéniciens pour la mer. C'est une ode à la lumière, aux vagues, au vent, aux scintillements marins, à l'ambre douce des couchers de soleil méditerranéens. Une collection couture au long de laquelle Zuhair Murad fusionne l'ancien et le moderne à travers une célébration éblouissante de l'héritage phénicien. Une puissante sensualité imprègne ces créations où s'exprime le savoir-faire d'un peuple antique de navigateurs commerçants, dont la principale vocation était d'explorer le monde. Des figures féminines fortes, des divinités telles Astarté, Elissa ou Tanit, prêtent leur rayonnement à la collection. Europe, princesse phénicienne, enlevée par Zeus métamorphosé en taureau et déposée sur le bord occidental de la Méditerranée, est présente elle aussi, personnage-pont entre les rives de la mer centrale. Omniprésents, le drapé, les pampilles gréco-romaines, les arabesques et les chaînes en cascade évoquent, sur des tissus précieux tels que le crêpe caddy, le chiffon, le lurex lamé, la charmeuse ou le sa-

Zuhair Murad ★



*Une collection couture au long de laquelle
fusionne l'ancien et le moderne à travers
une célébration éblouissante de l'héritage phénicien.*

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Zuhair Murad

tin, le
mouvement de l'eau et
les trésors des navires sillonnant
les mers. Une robe longue kimono, en
satin ivoire, s'orne sur les bords de cristaux
à effets d'embruns. Des fourreaux, des capes et
des tuniques délicates s'enrichissent de motifs puisés
dans les mosaïques, en détails choisis ou panneaux opu-
lents. Fluides, les coupes évoquent l'allégresse des vagues
et la liberté des corps. Des broderies subtiles, des franges
perlées, des bijoux audacieux incrustés de cristaux, ajoutent
une touche contemporaine à l'inspiration maîtresse et entourent
les silhouettes d'une aura mystique. Les incrustations métallisées
capturent l'éclat du soleil sur la mer et empruntent sa délicatesse
au verre irisé, matière découverte un matin, dit la légende, parmi les
restes d'un grand feu nocturne sur les sables de Tyr. Cette fière cité
insulaire, qui a tenu sept mois face au blocus d'Alexandre Le Grand,
préfigure pour le créateur le Liban contemporain où la beauté est
acte de résistance. La palette se décline en couleurs méditerranéennes
et reflets métalliques. Elle rappelle, dans les rouges délavés, les
crépuscules marins et le vin des amphores. Un vert profond évoque
l'olive et son huile, richesse des plaines phéniciennes. Des notes
miroitantes d'argent, de fer, de bronze et de cuivre saluent le
savoirfaire joaillier d'un peuple connu pour son sens du luxe et
son aptitude à créer du désir. Entre voiles et nudités, coupes
fluides et fourreaux sculptant les courbes, la collection
voyage à travers le temps en fendant l'écume et s'adres-
se à des femmes libres et conquérantes, conscientes
de leur séduction, joueuses comme des sirènes,
droites comme des figures de proue.

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Zuhair Murad ★



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Zuhair Murad ★



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Zuhair Murad ★

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Les modes du sable Couture

Cette collection précise ma vision et pose les jalons des prochaines. A la genèse de toutes les histoires que je mets en scène, il y a la matière. Jacquard précieux, brocard, denim ultra-brut, plumes ciselées... Toutes me guident vers les silhouettes. Une trentaine cette saison qui mêlent sans aucune linéarité les références aux époques passées qui peuplent mon univers. Un voyage dans le temps, première escale dans les 60's où la robe trapèze et le tailleur mini-jupe n'ont pas pris une ride, ni un centimètre. Le fameux biais façon 90's, illustre dans les années trente, s'invite sur des robes en velours dévoré tout en fluidité, à l'instar des combinaisons "sottoveste" de nos aînées qui sont toujours aussi sexy portées au grand jour. Ces déshabillés se portent pour recevoir, tandis que le tailleur s'invite comme une armure d'élégance pour conquérir le monde d'aujourd'hui. Effets d'époques, mais aussi d'optique, le jacquard que j'affectionne prend des airs "animal" en s'inspirant des taches du léopard et les rayures du zèbre au fil d'or. Toujours élégantes mais jamais trop apprêtées, les filles défilent libres comme ces animaux indomptés. Leur lien avec la ville est leur. Il s'entrapeço



*Cette collection précise ma vision
et pose les jalons des prochaines.
A la genèse de toutes les histoires que je mets en scène,
il y a la matière.*

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dans le fil
métallique qui relie cette
collection. Le lamé canon de fusil,
le patchwork brodé au fil de lurex et la
passementerie gansée de pierres montées en
bijoux résonnent comme leurs pas sur l'asphalte
parisien.

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Julie De Libran ★

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Julie De Libran ★

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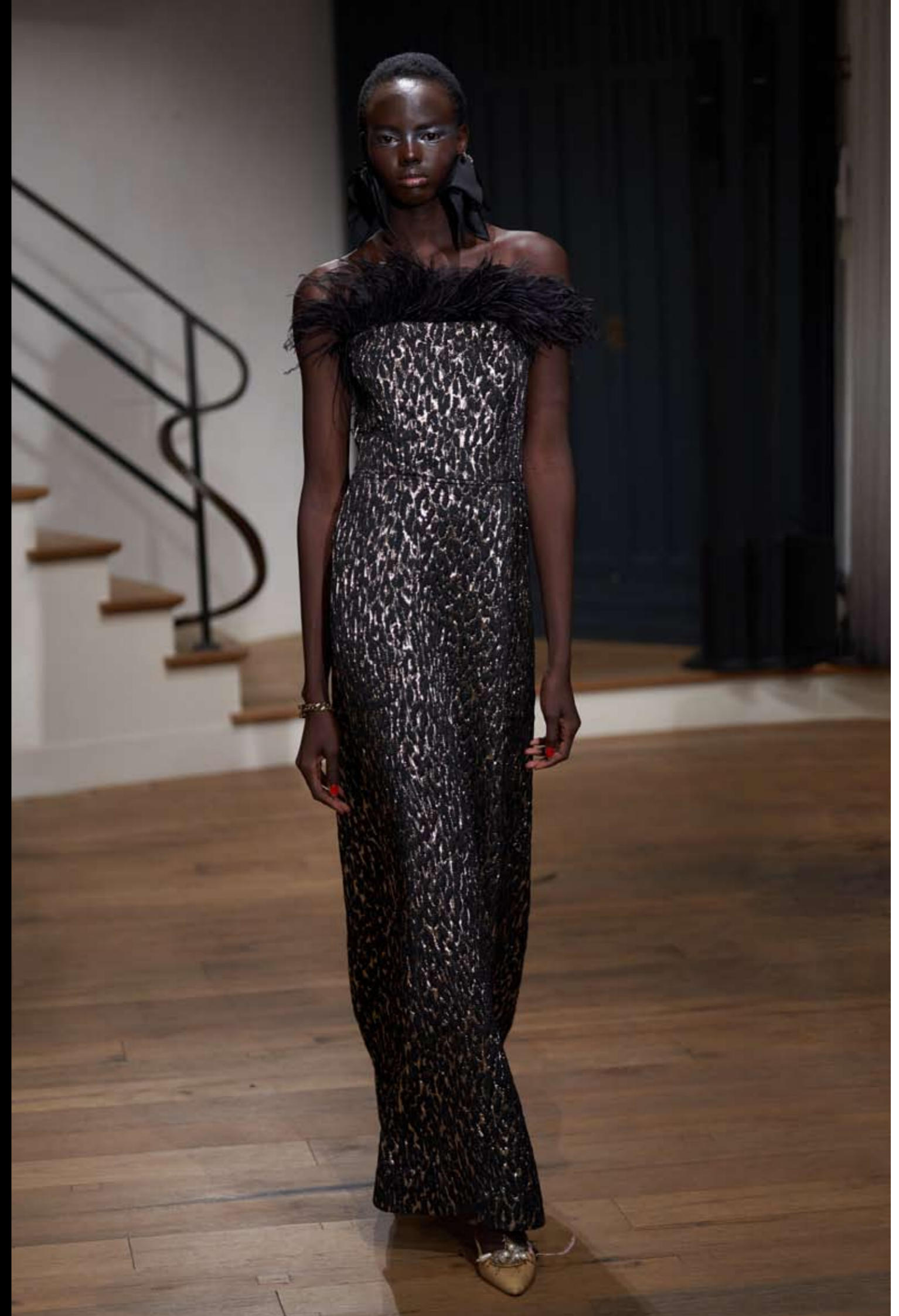
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Julie De Libran ★

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Le salon

L'habitat della haute couture - uno spazio di attesa e meraviglia, in cui i sogni diventano realtà attraverso riti e rituali che le sono propri. Per il direttore creativo Pierpaolo Piccioli, il Salon rappresenta tanto un ritorno quanto una partenza; al contempo un omaggio alla tradizione e una nuova proposta, di un'alta moda che per natura è il riflesso dei valori e delle esigenze della contemporaneità. La collezione Valentino *Le Salon* haute couture spring/summer 2024 è profondamente radicata nella vita moderna, nell'oggi. Tuttavia, in questa immagine riflessa apparentemente radicale del nostro mondo, ritorna di fatto all'intento originario dell'alta moda, alla sua genesi nella realtà. Il vero senso del vestire: l'essenza senza tempo della couture. La collezione è un'interazione di capi, un guardaroba moderno - gli abiti del nostro tempo. Considerare ciascun elemento singolarmente ricalibra ogni ensemble come un'armonia, un'esplorazione di contrasti sincronici di colori, texture e significati essenziali in ogni proposta. Accostamenti istintivi e inattesi accendono l'immaginazione, ispirano emozioni; gli outfit divengono paradossali, in uno scontro tra pragmatismo e fantasia, volumi di-



*L'habitat della haute couture
- uno spazio di attesa e meraviglia,
in cui i sogni diventano realtà
attraverso riti e rituali che le sono propri.*

Collection Report ● Haute Couture

versi,
sensazioni astratte. Evocano una libertà di espressione sinonimo di amore per la vera moda. La haute couture è una ricerca ossessiva della perfezione, associata alla passione per il lavoro manuale e alla fascinazione per il processo. Gioielli che serpeggiano intorno al corpo nastri d'oro infiniti, sfidando la gravità. Pelli esotiche, pelliccia e piume vengono replicate attraverso tessuti e tecniche, una natura inventata: rouleaux di organza di seta e paillettes tagliate a mano simulano lo spirito del mondo naturale attraverso l'arte dell'ingegno umano. In un'epoca ossessionata dall'artificiale, dall'incredibile, ecco il reale. Il Salon conferisce una tangibilità, una fisicità sensoriale all'effimero. L'incessante creazione che sta al cuore della couture consente qualsiasi possibilità: la tecnica inventa nuove realtà, tessuti alleggeriti come per magia, materialità trasfigurata. La contraddizione è insita nell'alta moda: la semplicità è complessa, la spontaneità è il risultato di un gesto attentamente ponderato. Le nuances, le complessità, i veri significati della couture devono essere apprezzati da vicino. Familiari a molti, carichi di memoria e di ricordi, i Salon di Valentino in Place Vendôme diventano un'arena straordinaria per questo appuntamento; uno spazio codificato di rivelazione intima, di contemplazione privata. L'ambiente di questi saloni, in cui riecheggia la storia dell'alta moda, può servire come una ricontestualizzazione fondamentale, un mutamento di percezione, una ridefinizione dei valori e degli atteggiamenti fondamentali per la contemporaneità. Il Salon in questo caso non è un palcoscenico, ma piuttosto un milieu culturale, per valorizzare l'artigianato, per celebrare l'atto della creazione. È un luogo deputato a testimoniare la bellezza, quindi a sperimentare l'umanità. È il cuore della haute couture.

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A weird Épique embodiment

Ashi Studio ★



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Lyrica

A swallow flying in the sky overlooking a Tuscan hill, which suddenly decides to fly into the internal space limited by the marble walls of Sofia's house, guides and inspires Aelis to reflect on freedom in constant and delicate balance between strength and lightness. The grace and elegance of the swallow and the lyrical energy of her song accompany this season's eco-ethical, art-couture creation. For the new collection Aelis continue the collaboration with the Opera de Paris and Christine Neumeister, director of the costume department who offered to Sofia Crociani the access to elements of historical archives perfectly preserved and belonging to productions of the past. The trace of the artists, often singers, is present in every fiber of the elements chosen and guides Sofia in the creation of unique works that dialogue between the lived and the living. Aelis, which has always structured the dress around the impalpable movement of the fabric that sculpts it, this time takes inspiration from historical underwear as a tool to protect the body and creates a collection where the extremely light meet or repose on the rigid structures. Sofia pays homage to classical Ballet



The grace and elegance of the swallow and the lyrical energy of her song accompany this season's creation.

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with long tulle skirts and to Opera through the up-cycling of petticoats and corsets. Within each element appears the trace of their experience and Aelis expressly leaves visible the trace of the history of the dress which lives again in a new creation, witness to a past that offers itself to the future. A 1963 crinoline served for Verdi's Don Carlo becomes the support for a cotton macramé lace top that rests vertically on the skirt. The width and structure of the petticoats offer Aelis a reflection on the protection of the female body and its fragility. A baroque crinoline accompanies the pink organic silk mousseline poncho which creates an evanescent movement carried by the rigid structure underneath. A flounce of powder blue tulle folds generate a volume on the bottom of a dress degraded wheel silk, studded with rhinestones of the same color that recalls the passage of a cloud. The choice to use the no gender corset worn under the tuxedo jacket covered with jewelry created by Les Interessants, arises from the male use of covering the body during battles and hunting which only in the Renaissance became part of women's clothing as well for protection of the body. In counterpoint a bra embroidered with mirrors combines with organic silk tulle "bois de rose" and creates a light silhouette like a butterfly wing. A trace of red velvet structures the ballerina silhouette and offers a moment of reflection on the presence of this color. Red discreetly appears as a graphic trace in Constance Haond's make-up and refers to a warning message towards the violence of which the most fragile living being is often a victim, but also to the desire that the beauty of the creation that identifies it is capable to transform his condi-

For the new collection Aelis continue the collaboration with the Opera de Paris and Christine Neumeister, director of the costume department...

Collection Report ● Haute Couture

tion. For Aelis the choice of muses is always and still linked to engagement and model friends like Emma Zoe, a young law student, appears in the show as eco-ethical messengers to protect life on this planet. Jacopo Godani, artist and friend of Sofia, signs a series of short videos made during the fashion show. The music that accompanies the models is played live by the cellist and artist Juile Laderach, celebrate classical and contemporary composition while for the film of the fashion show her cello meets the sound creation of MR.s MiFF. Last December the art of the opera singing became Unesco's intangible cultural world heritage, Aelis couture show her collection in the temple of opera Bastille and pays homage to this wonderful art.



Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



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Haute Couture ● *Collection Report*



Aelis and the Paris Opera collaborated to implement an eco-sustainable art-to-wear couture fashion show.

Collection Report ● Haute Couture

GREEN SHOW

The ecological commitment in the partnership between Aelis and the Opera de Paris this season is present not only in up-cycling but also manifest itself through the mutual desire to encourage and highlight ecological practice during the organizations of events. This time the Opera de Paris invited Aelis to show at the Opera Bastille to share an event that coincides with the desire dedicated to raising ecological awareness of respect for the environment and on sustainable practices. Aelis and the Paris Opera collaborated to implement an eco-sustainable art-to-wear couture fashion show. The collection, presented in the panoramic foyer of the Opéra Bastille, highlight the creation, the place and its history. Through this collaboration, the Paris Opera and the Aelis house wish to raise awareness in the fashion industry and the public on the importance of up-cycling in sustainable and ethical fashion as well as the necessity of environmental respect during the organization of an event such as a fashion show. The show take place with not decor, under natural day light reflecting the desire of Aelis and Paris Opera to show that is possible to create beauty and art respecting the environment. Aelis since her foundation follows her Manifesto and Paris Opera will soon present a charter to guide the realization of eco-sustainable events. Aelis and the Opera de Paris are dedicated to create a sustainable future.

vestit● *Collection Report*

Aarohanam

Aarohanam is ascension. A Sanskrit word that has a deep spiritual significance marking the journey of a being from the gross to the subtle, from solid to sublime, from darkness to light. This phenomenon inspires the collection. It portrays elevation from reason to innocence, letting go of every construct to become one with the natural design of existence. Much like the movement of a snake's journey as it sheds old skin to emerge anew, reborn. It is reflective of the concept of kundalini - the coiled snake that rests dormant at the base of our spines till it is awakened by the power of deep meditation and intent. That is when the curtain of illusion lifts, the chakras open and the flame ignites. A careful observation of the flame reveals colours that weave the collection together. Black is a metaphor for the absolute nothingness of being. Agni orange reflects the rising of a flame. Sand represents light, reflection. The ether blue is indicative of the infinity that ascension brings. Silhouettes play with volume in a way that shows the flickering dance as a flame rises to dissolve into limitless space. Cropped jackets, exaggerated capes, fluid trench coats and sculpted

Gaurav Gupta ★



Aarohanam is ascension.
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Collection Report ● Haute Couture

metal
structures come together
to paint the surrealism which breathes in ancient Indian texts like the Vedas. Chiffon, woolen suitings, tailored textiles are made richer with indigenous techniques like Badla, Mukaish and Zardozi peeping through multi dimensional crystals greeting luminescence. The couturier's signature sculpting art meanders throughout the collection. Aarohanam is a trip beyond the horizon, a serpentine move from electricity to light.

Haute Couture ● *Collection Report*

Gaurav Gupta ★



Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*

Gaurav Gupta ★



Haute Couture ● *Collection Report*



Gaurav Gupta ★

Haute Couture ● *Collection Report*



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Haute Couture ● *Collection Report*

Gaurav Gupta ★



vestit● Collection Report

Couture un spiojn

Emotion:
"Float. Into the blue. Skim.
The Mist. Row."
Peet Dullaert

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 [1] and flou-tailoring [2]. The exploration of organic shapes and the human anatomy through re-invented



*The exploration of organic shapes
and the human anatomy through
re-invented techno-pleat designs
is what the collection speaks to.*

Collection Report ● Haute Couture

*techno-
pleat designs [3] is what the
collection speaks to. Such creation is
greatly personal at the base of it all, and in-
spired by the lives of the diverse group of indivi-
duals around me, the generations 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 silhouet-
tes. - Peet Dullaert*

Peet Dullaert is devoted to support initiatives that plant to-
wards a greener future, under our Care for Earth pledge. [4] This
approach is part of the company's mission to further our respon-
sible in-house production cycle [5], with sustainable made-to-order
collections at its foundation. "While we celebrate unique vision and
identity of people, connect generations, and reflect on the world
with responsibly made collections, we share tribute stories inspired
by our resonating Earth and the mystical environments surrounding
us. In essence, we communicate a responsible alternative for luxury
fashion and highlight our inseparable connection with Earth and
our responsibility to care; As people, as a community.

Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



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Peet Dullaert ★

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Haute Couture ● *Collection Report*



Collection Report ● Haute Couture

Cut for modern posture. Our cuts allow you to type on your phone, bend your arms at angles needed to live today's lifestyle, whilst maintaining a fluid sartorial look.

Glossary

1.

Peet Dullaert Signature Suiting - Cut for modern posture. Our cuts allow you to type on your phone, bend your arms at angles needed to live today's lifestyle, whilst maintaining a fluid sartorial look. This is achieved through the house's signature turned cut that allows for dynamic movement of the body, achieved through a bias-cut direction on the back and the arms. As opposed to traditional linear position of seams, that does not allow the wearer to live an active life, our signature cut allows for free movement of the arms complimented by design aesthetic that makes our seams flow with the body's movement.

2.

Flou-tailoring - A technique where the fabric is shaped directly on a live body, without the process of creation on a mannequin. The genesis of every design created in this collection is through live draping on the body.

3.

Peet Dullaert Techno pleating - A unique innovation of the house in treating fabric, techno pleating is manipulation of the house trademark pleated-fabric to create shapes. Shapes that are either manipulated by hand or machine, by only one artisan that creates each piece. The way the fabric is pleated and structured, it allows for the wearer to move in the clothes; without feeling constrained by the hems of the clothing. Even though each piece is couture made, the buyer can be assured that they will comfortably be able to fit into the clothes through the journey of their life. The techno pleating material further allows the wearer to travel wi-

Collection Report ● Haute Couture

A unique innovation of the house in treating fabric, of the house pleating is manipulation pleated fabric to create shapes. Shapes that are either machine manipulated that creates each piece. by hand or one artisan that creates each piece.

without worrying about creases. One can bunch up the clothes, such that it is compact and can be fit into a travel suitcase, unfolded and draped on the body. For a carefree wearer that is active and does not want to be worried about ironing, luggage space, but priorities aesthetics and cuts.

^{4.} Care for earth - For every purchase made directly via Peet Dullaert and through our retailers we support four causes: 1% of our revenue goes towards carbon removal as a Stripe Climate Member. We fund the The Ocean Cleanup, while simultaneously raising awareness to protect and preserve the oceans and decaying coral reefs through our inspired collections. Via "One Tree Planted" we donate trees to be planted in the Amazon rainforest, and donate to the "Trees for the Future" organisation; to help improve the livelihoods of impoverished families by aiding to revitalise degraded lands through Forest Gardens, to aid efforts to reverse deforestation.

^{5.} Responsible in-house production cycle - On a made to order basis, for ready to wear and couture, translating to our goal of conscious production. As the house only uses materials to fulfill specific orders leading to minimal scope for waste. Our shipment process is end to end carbon neutral with fully recyclable packaging.

vestit● Collection Report

Humanism futurism

"I was thinking about Karl Lagerfeld's futurism with Fendi", says Kim Jones, Fendi artistic director of couture and womenswear. "In the collection there is a humanism at the heart of this future; there's the body, the silhouette within the silhouette, the person and the handwork of the couture. The collection is about structure and decoration, where the two become indivisible. I wanted an idea of precision and emotion at once". The dialogue between poetry and reality continues in Fendi Couture this season. Eschewing costume and embracing pragmatism, it is an amalgam realised seamlessly by the supreme skills of the craftspeople of the Fendi ateliers: from embroiderers to tailors, pattern cutters to leather workers, dressmakers to furriers. The Fendi approach to the person wearing couture is to reaffirm their humanity; they are always "someone" rather than "something". From simplicity in geometry to primal pull of croco, a 'human futurism' travels through the collection, conflating constants of the past to make the present and the future. Here structure becomes decoration and decoration, structure. Beginning with a new, "Scatola" silhouette - meaning "box" - and ending on the same, precision geometry.

Fendi Couture ★



Collection Report ● Haute Couture

*“I was thinking about Karl Lagerfeld’s futurism with Fendi’s
says Kim Jones, Fendi artistic director of couture and womenswear.”*

tric pat-
tern cutting in the flou
creates new volumes with light-
ness and structure in fabrics like silk ga-
zar. While the tailleur follows the form of the
female body through rigorous cut, ergonomically
embracing the wearer in traditionally masculine tai-
loring fabrics such as super kid mohair. Realised in the
finest cashmere and vicuna yarns, elevated rib knit dresses
elegantly swaddle with knotted “Shibari” harnesses integral
to the silhouette. Supple croco travels through the entire col-
lection, encompassing clothing and accessories while exerting
an instinctive draw. Each approach optimises lightness, sinuou-
sness and movement, gleaned from the discipline of dance. Yet it is
perhaps in the plethora of intensely worked embroideries that de-
coration and structure truly become entwined within the collection
and appear almost as a future skin. At their most startling, a splicing
and dicing of the Dna of the natural and the manmade world takes
place in the embroideries. For example, a new form of feather-like,
all-over fringe appears as a new kind of pelt. Organically shaped,
ultra-light and fluidly contoured by rigorous yet delicate hand em-
broidery, it sinuously moves with the wearer. After last season’s
extension of the idea of the “couture ensemble” to fine jewellery,
in this collection, the idea of fine jewellery enters the realm of
precious practical objects. In “Singular Vision” fine eyewear,
designed by Delfina Delettrez Fendi, Fendi artistic direc-
tor of jewellery, measurements are garnered through
facial scans with eyewear structures tailored to the
individual and realised in 18k white gold and
white diamonds. These can be sunglasses,
spectacles or simply used for enhan-
cement and adornment. This
notion of precious

*The collection is about structure and decoration,
where the two become indivisible emotion,
I wanted an idea of precision and emotion at once.*

Collection Report ● Haute Couture

practicality is also extended to the handbags in the collection – a series of bespoke Baguette bags. Echoing the clothing materials – from mink-lined supple crocodile to fringed and fluid embroideries – Fendi artistic director of accessories and menswear, Silvia Venturini Fendi, approaches the Baguette bags as sumptuous, personal objects that go from Nano to Large. There is also the introduction of the Fendi Gems Baguette bags on catwalk, with intense craftsmanship and precious materials. The show features a Mini Baguette bag with hardware accomplished in 18k white gold and white diamond-pave-encrusted buckle and platinum leaf applied to croco. Kim Jones continues his working relationship with the renowned composer Max Richter for the show. Here he echoes Jones' idea of "precision and emotion" in the score.

Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*

Fendi Couture ★



Haute Couture ● *Collection Report*

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vestit● *Collection Report*

A weird Épique embodiment

Robert Wun ★



Haute Couture ● *Collection Report*

Robert Wun ★



Haute Couture ● Collection Report



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Robert Wun ★



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Robert Wun ★



vestit● *Collection Report*

A walk embodied

The ritual of dressing is a composition of the self. With the body as our canvas, we build an exterior expressive of the interior: a form of emotion. The Maison Margiela 2024 Artisanal Collection paints a picture of the practices and occurrences that shape the character reflected within our dress. Borne out of an internal exploration founded in consciousness, it is a technical and philosophical study of presence and sentience. Under Pont Alexandre III, bathed in the light of the first full moon of the year, creative director John Galliano captures a moment in time: a walk through the underbelly of Paris, offline. Intrigued by the voyeuristic portraiture of Brassai, a focused awareness of our unnoticed surroundings unfolds: the night-time revellers one passes on a moonlit wander along the Seine, what lies beneath the imprints of their clothes, and what happens behind the dimly-lit windows of their homes. Presaged by a cinematic prelude seeped in the eerie, rainy ambience of Paris by night, the show manifests in a multi-disciplinary staging simultaneously filmed, edited and broadcast to physical and digital spectators. *Would you like to take a walk with me, offline?*

Maison Margiela Artisanal ★



*Intrigued by the voyeuristic portraiture of Brassai,
a focused awareness of our unnoticed surroundings unfolds.*

Collection Report ● Haute Couture

In
a physical expression of
emotional form, silhouettes are
sculpted with body-modifying corsets
and cinchers underpinned by prothèses.
They create the framework for studies of the
ritual of dressing explored through haute coutu-
re techniques reflected in the painter's process, from
line and shape to texture and value. Posing as heavy-duty
wardrobe staples, featherlight jackets, coats and trousers
are constructed through the technique of milletrage: a mirage
created from a filtrage composed of a mille-feuille of organza
and felt under a wool crêpe printed with a trompe l'oeil of the
texture of a classic gentleman's cloth. It is draped – aquarelled – in
a voilette of tulle illusorily printed to appear moon-faded, sun-ble-
ached, tobacco-stained or oily as if illumed by the reflection of wa-
ter at night. Exercised through emotional cutting, the garments are
imbued with the unconscious gestures that shape our expressions:
a caban pulled over the head in the rain, a lapel raised to cover the
face, a trouser hoicked up to evade a water puddle. A reflection on
the fragility of focus unfurls in dresses fashioned through forms of
fade. Illustrating through painstaking handwork the degeneration
of detail that occurs when an image is imitated, thread-works
of petals, godets, rosettes and ruching degrade from bottom
to top in expressions of retrograding: a figurative technique
nodding at the idea of apparent lunar movement said to
spin our energy inward and activate a deeper consciou-
sness. Some interpretations materialise over body-
suits aquarelled in tulle in the fauvist grammar
of the Dutch-French painter Kees Van Don-
gen. The practice also evolves in seam-
lace dresses constructed entirely
and seamlessly from en-
crusta-

...the night-time revellers one passes
on a moonlit wander along the Seine
what lies beneath the imprints of
and what happens behind their clothes,
the dimly lit windows
of their homes.

Collection Report ● Haute Couture

tions of
lace. The collection's syn-
thesis between the painterly pro-
cess and the ritual of dressing ignites a
study of the muse-like relationship formed
between artists and their anatomical lay dolls. It
is conveyed in doll-like accents, in the stripetease of
shirting dresses, and in tweed skirt-suits created throu-
gh the new technique of rétrécirage which partly shrinks
a garment to generate anatomical or coquettish expressions
with illustrative shoulder lines. Created with Christian Lou-
boutin, red-soled shoes sculpted with augmented heel caps and
platforms echo the form language of the collection.

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Maison Margiela Artisanal ★



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Maison Margiela Artisanal ★



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Maison Margiela Artisanal ★

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Seamlace is a new technique signifying garments constructed entirely from encrusted fragments of lace or other material decoupaged together resulting in a completely seamless embroidery. The form like one big meandering embroidery.

Techniques

Created over twelve months in the haute couture ateliers of Maison Margiela, the collection introduces several new techniques developed by John Galliano. It further evolves and refines established haute couture practices emblematic to the dressmaking of the creative director at the Maison. *Seamlace* is a new technique signifying garments constructed entirely from encrusted fragments of lace or other material decoupaged together, resulting in a completely seamless form like one big meandering embroidery. The collection's seamlaced silhouettes include a dress with a papillon de nuit encrustation on the back crafted in velour, chiffon and georgette, clustered to the body like moths around a flame, and a dress encrusted from bugle-beaded panels dress evoking the light of the moon. Created by hand, these garments have been nine months in the making. *Milletrage* – a portmanteau of mirage, mille-feuille and filtrage – is a new technique denoting featherlight garments posing as heavy-duty coats, jackets or trousers. Created from layers of fine lightweight fabrics, they are finished with a fabric printed in the trompe l'oeil of a classic menswear textile such as tweed, herringbone or coarse wool. Finally, they are aquarelled with a voilette of tulle printed to appear moon-faded, sun-bleached, tobacco-stained or oily as if illumed by the reflection of water at night. The practice reflects elements of the technique of projective filtrage – debuted in Autumn-Winter 2019 Artisanal Collection – wherein the impression of light projections on fabrics is adapted into actual prints on translucent materials, creating the illusion of projected imagery. *Retrograding* is a new technique that embodies variations of thread-

Milletrage feather is a new technique denoting
as heavy-duty garments posing
coats, jackets or trousers.

Collection Report ● Haute Couture

work, ap-
pliqué or encrustation
– such as petals, godets, rosettes
and ruching – which degrade from the
bottom to the top of a garment. The practice
illustrates the degeneration of detail that occurs
when an image is imitated, or the linear base drawing
of a painting that hasn't yet been finished. Retrograding
appears in long dresses, over bodysuits aquarelled in tulle
in the grammar of Kees Van Dongen, and in seamlace dresses
constructed entirely and seamlessly from encrustations of
lace. As a nod to the collection's moon-centric motifs, it is named
from the astrological phenomenon of retrograde: the apparent
lunar movement said to spin our energy inward and activate
a deeper consciousness. *Emotional cutting* is a new form of cutting
which imbues a garment with the unconscious gestures that shape
our expressions: a caban pulled over the head in the rain, a lapel raised
to cover the face, a trouser hoicked up to evade a water puddle.
The practice is employed in milletrage coats, jackets and trousers
as well as caps. Evoked through techniques such as circular cutting
(Artisanal Collection Autumn-Winter 2020), emotional cutting
expands on the continuous gestural language of Maison Margiela
including dressing in haste (Artisanal Collection Autumn-Winter
2017), the bourgeois gesture (Artisanal Collection Spring-
Summer 2020) and unconscious glamour (Artisanal Collec-
tion Spring-Summer 2017). *Aquarelling* is a new term used
for the draping of tulle or muslin in the same way a
painter works with watercolours. Employed in mil-
letrage and retrograding garments, it is loosely
related to the wet look and circular cutting
techniques first featured in the Au-
tumn-Winter 2020 Artisanal
Collection: disruptive

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Retrograding is a new technique that embodies variations of thread-work, such as petals, godets, rosettes and ruching – which degrade from the bottom to the top of a garment.

senses of draping, which can assimilate the impression of fabric soaked in water, and make muslin, tulle or thermocollant appear as if they are clinging to the skin like the wet-drapery genre of sculpture. Rétrécirage is a new cutting-edge technique in which a tweed garment is strategically placed with elements of glue and fine wool crêpe which shrink the cloth when boiled, and suppresses the volume into a specific shape. Through this process, anatomical or coquettish sweetheart shapes take form in tailored silhouettes, framed by an illustrative shoulder line. Rétrécirage – derived from the French term for shrinking – is employed in tweed jackets and skirt-suits, some constructed inside-out. *Stripe-tease* is the new technique of ‘closing’ the negative lines of a striped material to form a colour-blocked entity, enabled by the sculpted form on which the garment is created. The practice is exercised in sundresses and blouses in blue-and-white-striped cotton poplin, fitted on corseted silhouettes. *Gouttoir-coating* is a new technique applied to garments in which seeping silicone treatments as well as hand-beaded crystals are made to look as if umbrellas, hats, coats and jackets have been rained on or as if trouser hems have been dragged through puddles of rainwater. *Rorschach dotting*, debuted in the Spring-Summer 2024 Co-Ed Collection, is a pareidolic form of cutting derived from the technique of Rorschach cutting first featured in the 2023 Co-Ed Collection. The dot-shaped patterns are formed from cuts that evoke the outlines of familiar animated characters or iconographic silhouettes known to us all. Hinting at moth holes, the technique appears in a wool devoré caped-back dress. *Reverse swatching* is a method which exchanges

Emotional cutting is a new form of cutting which imbues a garment with the unconscious gestures that shape our expressions

Collection Report ● Haute Couture

the fabrics traditionally used for certain parts of dressmaking with materials of a contrasting value, such as haute couture constructions created in humble foam. Echoing the Maison Margiela philosophy of appropriating the inappropriate, the practice was introduced in the Autumn-Winter 2018 Artisanal Collection. It is employed in jackets, skirts and hats crafted in black gloss-coated lace and white foam. *Caissetting* is a technique in which fine materials like silk organza and crin are ridged and grooved to resemble corrugated cardboard. Debuted in the Autumn-Winter 2017 Artisanal Collection as part of the Maison Margiela notion of new glamour – the elevation of simple or habitual materials through the familiar language of glamour – the technique evolves in a skirt, dress and cape where motifs hand-cut into the caissetted texture evoke the memory of certain imagery or other garments. *The memory of* illustrates the languished impression of a familiar motif still evident – either visibly or emotionally – within a garment, an accessory, or a piece of jewellery. Introduced in the Autumn-Winter 2017 Artisanal Collection, it is a key technique and philosophy in the practice of John Galiano. It appears in many forms and ambiances throughout the collection, including in caissetted garments cut with the memory of other garments and in the memory of trousers transformed into skirts. *Fabric sequins* take shape in the all-over hand-cut scalloping of a garment, which creates flickering holes that interact with its lining. Introduced in the Spring-Summer 2020 Artisanal Collection, the technique evolves with electrically winking effect in a shadow-green silk-velvet bias-cut column dress. *Abstract lace* is a technique through which a

Aquarelling is a new term used for the draping of tulle or muslin in the same way a painter works with watercolours.

Collection Report ●

Haute Couture

garment is evenly riddled with hand-cut holes as a deconstructive interpretation of polka dots, effectively creating an abstraction of lace. First featured in the Autumn-Winter 2019 Artisanal Collection, the practice is amplified in silk organza and silk muslin blouses. *Bias cutting* appears throughout the collection. The technique materialises in fabric cut at an angle, allowing the natural elasticity of the cloth to hit the bias. Contrary to cutting straight-of-grain, bias cutting creates a languid and mercurial garment, which generates a harmonious and dynamic exchange between fabric and body. The result is a liberating and non-constricting sense of movement. It is a dressmaking practice central to the creative expression of John Galliano.

Materials

Milletrage coats, jackets and trousers are crafted in silk organza, crin and felt with top layers of wool crêpe posing as the humble cloths of the classic gentleman's wardrobe. They are aquarelled in tulle, which appears throughout the collection. Retrograded dresses take form in silk tulle or muslin with thread-work or appliqués in georgette, chiffon, velvet and satin. Seamlace dresses are encrusted from Chantilly lace or embellished with bugle beads. Rétrécirage skirt suits are crafted in boiled tweed with elements of wool crêpe. Stripe-tease sundresses and blouses are created in the cotton poplin native to shirting. Rorschach-dotted cloth materialises in wool devoré. Caisseted garments are fashioned from silk organza and crin. Fabric sequins are cut from silk velvet. Abstract lace blouses manifest in silk organza and silk muslin. Trouser-suits feature in wool and barathea. Cinchers are constructed in silk satin or leather

Collection Report ● Haute Couture

Rétrécirage is a new cutting-edge technique in which a tweed garment is strategically placed with elements of glue and fine wool crêpe which prime the cloth shape, and suppresses the volume into a specific shape when boiled.

along with corsets, which also take shape in calico, in jersey matched to the skin of the muse, in repurposed antique brocades, and in the cotton poplin of stripe-tease adaptations. Prothèses are cast in silicone. Breastplates are moulded in wood- or porcelain-imitation leather. Muses wear sheer undergarments by Cadolle, the lingerie purveyor founded by Herminie Cadolle, who invented the brassiere – then known as the ‘corselet-gorge’ – in 1889.

Palette

The black-and-white photography of Brassai informs a palette founded in the moonlit streets of Paris, the slick surface of the Seine by night, and the reflection of the city lights in the steely shades of rainwater puddles. Navy and midnight blue blend with the evening sky. Colours faded by the metallic light of the moon or deepened by the darkness of shadows manifest in the blacks, greys, anthracites, browns, dark green and beige of the classic gentleman’s wardrobe, complemented by the light blue of shirting cloths. They are contrasted by the glamour of boudoir colours and powdery nuances, from the lavender, lilac and heather of dresses and skirt suits to the pale pink of dresses and undergarments. The tulle voilettes of illusionary coats, jackets and trousers are printed in colours resembling the fade of the moon, the bleach of the sun, the stains of tobacco, or the oiliness of the water’s reflection at night. Bodysuits, masks and pumps are aquarelled in the fauvist colour language of the Dutch-French painter Kees Van Dongen.

Accessories

Hats in gloss-coated foam, chiffon and muslin enveloped in stocking material echo the re-

Rétrécirage — derived from the French term for sprinkling —
is employed in tweed jackets and skirt-suits,
some constructed inside-out.

Collection Report ● Haute Couture

verse
swatching of the garments with which they are worn. Caps imbued with the gestures of emotional cutting are crafted in the cloths of the gentleman's wardrobe or in the printed trompe l'oeil wool crêpes of the collection's milletrage garments. Appropriating the inappropriate, goggles and goggled turbans appear in silk organza with elements of clear material. Masks are aquarelled from tulle and embroidered with face motifs. Moulded loupes are created in collaboration with Stephen Jones. Moulded leather breastplates pose as porcelain and wood. A deconstructed black nylon umbrella with a snakeskin handle is adorned with seeping silicone gouttoir coating. Ankle bracelets are composed of wristwatches and strings of pearls. Muses carry small top-handle Snatched created in an origami manner from single pieces of leather or fabric, some in rétrécirage tweed. They are enveloped in stocking materials encased with pearl necklaces.

Shoes

For the 2024 Artisanal collection, Maison Margiela collaborates with Christian Louboutin on shoe designs fusing the iconography of the two houses. Conceived in an artistic exchange between creative director John Galliano and Christian Louboutin, the six haute couture silhouettes are founded in the ritual of dressing. They feature the shoe designer's emblematic red sole. Pumps crafted with the Tabi split-toe adapt the body-modifying language of the collection in magnified platforms and prothèse-augmented heel caps evoking the outline of hoofs. Set on a 12-cm heel, the pumps feature in black, white or beige leather and emerald velour.

Stripe-tease is the new technique of closing; the negative lines enabled by the sculpted form a colour-bracketed entity, on which the garment is created.

Collection Report

● *Haute Couture*

The design evolves into Tabi two-piece heels with a classic ankle-strap in black neoprene or pink or emerald velour and faux lizard, and Tabi two-piece heels with an interlaced ankle-strap in black neoprene or velour and faux lizard in yellow, emerald or Eau de Nil. Likewise crafted with prothèse-augmented heel caps and magnified platforms, Tabi knee-high boots in ponyskin interpret the retrograding central to the collection. Here, the reverse dégradé of the technique is employed through hand-painting to evoke an animal-like sensibility. Informed by silhouettes worn by policemen around the mid-century, Tabi lace-up derbies appear in black leather or leopard-printed neoprene, and Tabi lace-up boots and Tabi brogue boots materialise in black leather or black croc-embossed leather. The cinematic prelude features an interlaced ankle-strap pump constructed as a sole-less standalone stiletto heel.

vestito • *Collection Report*

Lune d'Or

Il était une fois Altyn Ay une princesse, la fille cadette gâtée du créateur du Ciel. Sa beauté s'éclairait à la lumière de la lune dont elle portait le nom, et la brillance des étoiles se reflétait sur ses cils. Son rire résonnait dans le ciel en mille échos mélodiques tant elle était gaie et bienfaisante. Se balancer sur la lune était son jeu préféré. A la nuit tombée Altyn Ay descendait sur terre pour jouer avec les petites filles pour les aider à s'endormir, leur laissant des cadeaux généreux tels des perles, des diamants et des émeraudes. Et depuis Altyn Ay - Lune d'Or - est vénérée comme le symbole de beauté et de fidélité au vertus féminines traditionnelles de la culture turcique. C'est dans cette chanson populaire très connue au Kazakhstan, devenue un conte de fée magique, enveloppé du souffle enchanteur de l'Orient, orné de motifs kazakhs originaux que Nurshah a puisé son inspiration. La créatrice a visité Paris l'été dernier, et a été frappée par le chic et l'élégance de la culture et architecture française. L'idée lui est donc venue de mélanger ces sensations au savoir faire fait main kazakh. Cette symbiose insolite entre la culture européenne, les traditions kazakhes et l'art de

Nurshah ★



*Cette collection est une incarnation vivante de l'âme généreuse
et belle du peuple kazakh et de son amour pour le patrimoine de l'art mondial.*

Collection Report ● Haute Couture

L'Orient
se traduit dans des tenues
conçues pour que chaque femme
puisse se sentir comme une véritable
reine. Velours, jacquard, mousseline sont les
matières de prédilection. Les looks sont ornés de
riches broderies faites à la main. A noter également
les imprimés originaux créés dans les ateliers de Nur-
shah. Il s'agit d'une variante de l'imprimé oriental "Paisley"
dans lequel la créatrice a tissé des ornements traditionnels
kazakhs. Cette collection est une incarnation vivante de l'âme
généreuse et belle du peuple kazakh et de son amour pour le
patrimoine de l'art mondial.

Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



vestit● Collection Report

I am nature

A third couture collection in Paris after becoming the first Indian woman invited to showcase at haute couture week, Vaishali emits a powerful statement of freedom of expression and individualistic lifestyle choices, leveraging her beloved heritage. Each Vaishali S collection is but a new step into her seamless journey of self-discovery through fashion. Her last collection *Abyss* was about diving deep into the darkness of the ocean (or the self) to discover the inner colors and beauties that lie beneath. This season's collection is a realization that there is no distinction between nature and us, that we are nature, and nature is us. Vaishali S' couture SS24 collection titled *I am Nature*, explores the profound connection between the external world and our inner selves. This collection serves as a poignant call for a change in perspective, for a self-empowerment into styling traditional handwoven textiles for the most irreverent and personal self-expression. *I am Nature* is a mature blend of more wearable yet as much creative garments, with a fine balance of precious hand-woven fabrics from different states of India with new hand work; a powerful expression

Vaishali S. ★



*This season's collection
is a realization that there is no distinction
between nature and us,
that we are nature, and nature is us.*

Collection Report ● Haute Couture

of
what the designer has
inside and her deep connection
with Nature. The collection was com-
plemented by statement pieces from the
famous Parisian jeweler Lydia Courteille which
perfectly extended the message enhancing the luxu-
ry allure.

Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



Vaishali S. ★

Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



Vaishali S. ★

Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



Vaishali S. ★

Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



Vaishali S. ★

Haute Couture ● *Collection Report*



vestit. Collection Report

Jardin Couture

C'est une collection inspirée par l'extravagance de la Marquise Luisa Casati que nous propose Lena Erziak. Luisa a marqué son temps par ses extravagances et son allure théâtrale en donnant notamment de grands bals masqués placés sous le signe du faste, elle a côtoyé ainsi à la fois le milieu mondain et les artistes d'avant-garde. Ses excentricités et sa beauté lui forgèrent une réputation de femme fatale et contribuèrent à sa célébrité. Elle époustouffa l'assemblée en se promenant avec des guépards en laisse, et en portant des serpents vivants en guise de bijoux. Ses soirées y étaient légendaires. Casati y rassembla une ménagerie d'animaux exotiques, et devint mécène de grands créateurs de mode. A Venise comme à Capri, elle donne des fêtes extravagantes, dans lesquelles elle se met en scène, ayant déclaré vouloir être "une oeuvre d'art vivante". Dans l'ancienne demeure Robert de Montesquiou, elle reçut le tout-Paris de l'époque dans le jardin d'hiver de la résidence. C'est dans ce jardin que nous découvrons la collection de Lena Erziak, composée de plumes à foison mais aussi mousseline et organza de soie, taffetas de soie et de satin duchesse. Des looks aux volumes ex-

Lena Erziak ★



*C'est une collection inspirée
par l'extravagance de la Marquise Luísa Casati...
qui a marqué son temps
par ses extravagances et son allure théâtrale...*

Collection Report ● Haute Couture

travagants
et maîtrisés, aux couleurs
chatoyantes et punchy, destinés à
une femme fatale, glamour, forte et de
caractère. Cette collection 100% made in
France a nécessité l'intervention de tous les corps
de métier et petites mains couture tels que des plu-
massiers et corsetiers.

Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



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*



Haute Couture ● *Collection Report*

Lena Erziak ★



Haute Couture ● *Collection Report*



vestiti
Collection Report

Bedouin Couture

Rami Al Ali unveils his spring/summer 2024 couture collection, a mesmerizing ode to the enchanting world of Bedouin heritage. A symphony of elegance and artistry, this unique 30-piece collection transcends the boundaries of traditional couture. Each piece resonates with the soulful nostalgia of Al Ali's cherished childhood memories, weaving a narrative that unfolds as a celebration of the demure elegance, mystique, and allure intrinsic to the Bedouin lifestyle. Carefully curated, the collection is revealing all Al Ali's mastery, effortlessly moving between elegant full-length dresses, refined midi-length designs, captivating off-the-shoulder ensembles, impeccably tailored creations, and a breathtaking bridal masterpiece. This artful assembly not only embodies the pinnacle of couture craftsmanship but also redefines the notion of contemporary femininity. While emphasizing the distinguished design codes of the fashion house, the introduction of a limited mens' looks subtly underscores the breadth of Al Ali's artistic vision. Sumptuous fabrics, meticulously chosen for their ethereal qualities, become the canvas for Al Ali's unparalleled skillful-



*The central theme of the collection revolves around
the concept of lightness, intensified by the airy quality of these fabrics
enhancing the delicate essence of each garment.*

Collection Report ● Haute Couture

ness. The collection showcases a seamless fusion of sheer silks, organza, muslin, tulle, liquid satin, and Gazar, choreographing a graceful interplay of textures that captures opulence and refinement with elegance. The central theme of the collection revolves around the concept of lightness, intensified by the airy quality of these fabrics, enhancing the delicate essence of each garment. Every vigilantly placed stitch serves as a testament to the evolution of signature couture techniques, telling a story of craftsmanship and innovation that transcends the ordinary. The collection's refined colour palette, inspired by the Bedouin's desert sanctuary, unfolds as a rich tapestry of sandy beige, deep brown, suede, soft pink, maroon, copper orange, and black. Carefully chosen hues create a sophisticated undertone that embodies timeless refinement. Diligent workmanship further contributes to the collection's ethereal essence, elevating each piece with an aura of understated elegance. Immaculate attention to detail is not merely a characteristic but a philosophy that defines the Rami Al Ali brand. The collection unfurls like an explicitly choreographed dance, where each look is not just a garment but a one-of-a-kind creation, a testament to Al Ali's extraordinary vision. The intricate tapestry of Bedouin inspiration, seamlessly interwoven with graphic figures reminiscent of woven rugs, the wool of traditional tents, and the rich cultural heritage of a bygone era, further elevates the dreamlike narrative. Throughout the entirety of the couture collection, the indelible mark of artistry and craftsmanship is evident. Each piece transcends its mere sartorial identity, unfolding as a living narrative that seamlessly converges cultural opulence, tradition, and innovation.

Haute Couture ● *Collection Report*



Rami Al Ali ★

Haute Couture ● *Collection Report*



Rami Al Ali ★

Haute Couture ● *Collection Report*



Rami Al Ali ★

Haute Couture ● *Collection Report*



Rami Al Ali ★

Haute Couture ● *Collection Report*



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Haute Couture ● *Collection Report*

Rami Al Ali ★



Haute Couture ● *Collection Report*

Rami Al Ali ★



Haute Couture ● *Collection Report*

Rami Al Ali ★



Hidden Side of Eden

vestiti
Collection Report

That woman is fierce,
She lives between circles,
She is volatile, yet determined.
She steps into her space in a jersey
fitted dress with multiple cut-outs,
Her edginess is all for the sheer
& playful transparencies,
She goes for the shimmers, everything that glows.
Could pull out a sequined dress on a bright day,
or dark night.
She loves a draping game & has a sensual taste in the
refined mix of materials,
She screams fierceness in bright yellow, deep fuchsia,
hues of blues, nude earthy tones, & pure white.
She is in Tony ward p-a-p spring summer 2024 pieces.
A collection with a couture soul, innovative techni-
ques into an Eden body.
Yes, you read that right, that woman is Eden:
It's the hidden side of Eden.

Tony Ward ★



Haute Couture ● *Collection Report*

Tony Ward ★



Haute Couture ● *Collection Report*



Tony Ward ★

Haute Couture ● *Collection Report*



Tony Ward ★

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Haute Couture ● *Collection Report*

Tony Ward ★



Haute Couture ● *Collection Report*

Tony Ward ★



*“L'haute couture è una moda
che esprime un'epoca diversa.
Abbiamo un passato della haute couture
e non sappiamo se avremo un futuro...”*

Collection Report ● Interciezo

Un caffè post-sfilata con Tony Ward

*Ha collaborato con
dei miti della moda: Claude
Montana quando lavorava da
Lanvin, Gianfranco Ferrè quando la-
vorava da Dior e Karl Lagerfeld da Chloè.
Cosa le hanno lasciato queste esperienze?*

Sono stati per me un esempio e da ognuno ho imparato qualcosa. Da Claude Montana l'attenzione per la “giacca” e “le spalle”. Una certa grandeur da Gianfranco Ferrè e da Karl Lagerfeld l'interesse per il pizzo. Questi maestri mi hanno trasmesso il know-how della couture e sviluppato le mie competenze. Questo mi permette ora di guidare i sarti che lavorano per me a Beirut.

Che ruolo ha oggi la haute couture?

L'haute couture è una moda che esprime un'epoca diversa. Abbiamo un passato della haute couture e non sappiamo se avremo un futuro, ma oggi la gente vuole “divertirsi” e la couture è lo spazio per far sorridere le signore.

Le dispiace non sfilare a Roma durante Alta Roma?

Mi dispiace tanto. Roma è la mia città in assoluto. Ho vissuto a Roma fino allo scorso anno e ancora ho casa.

Mi piace tanto per quello che hanno fatto dell'alta moda romana.

Se dovesse spiegare a un bambino cos'è la haute couture?

E' un sogno che diventa realtà e che poi muore dopo tre mesi, ma poco dopo, poi ne arriva un'altro.

Marco Cortesi

vestit● *Collection Report*

Beauty nature pure

La collection couture Homolog printemps-été 2024 s'est déroulée au Pavillon Cambon Capucines à Paris, avec son toit magnifique et ses colonnes de marbre vert émeraude offrant un espace incomparable. La directrice de création, Mme Emily Cheong, et son équipe de designers, ont continué à mettre en oeuvre l'essence artisanale de l'atelier de couture Homolog, réunissant une multitude d'idées créatives pour créer des tenues somptueuses, confortables et éblouissantes. Le style, classique et mystérieux, met en avant la beauté noble et élégante. La nouvelle saison s'inspire de "la beauté de la nature et des flammes", puisant dans des éléments ultimes du monde entier et les interprétant avec un artisanat de qualité supérieure pour créer des oeuvres classiques dignes d'être transmises à travers le temps. De nombreuses civilisations ont cru en la puissance sacrée du feu. A travers la purification par les flammes, ils cherchaient à renforcer la communication spirituelle, à bénir la terre et ses habitants. La flamme olympique représente le soutien de Prométhée à la vie humaine, symbolisant également les valeurs positives de l'humanité liées au feu. Homolog ex-



*La nouvelle saison s'inspire
de la beauté de la nature et des flammes...
Collection Report ● Haute Couture*

plote la beauté des flammes, l'amour du soleil pour les montagnes, les rivières, les déserts et les océans, incarnant le feu sacré de l'univers et les flammes terrestres. La scénographie du défilé, conçue avec passion par l'équipe de production de Focus à New York, présente des jeux de lumière évoquant les flammes qui évoluent du début à la fin. Inspirée du lever du soleil à Angkor Wat et du coucher de soleil magique sur l'île de Sabah en Malaisie, la musique du défilé, arrangée par l'équipe None Sounds de Paris en accord avec le thème, crée une atmosphère féerique, connectant profondément la beauté de la nature et des flammes, et interprétant la puissance inextinguible de la vie. Regarder le défilé dans son ensemble ressemble à une purification de l'âme, une énergie purificatrice du feu, suivie d'une renaissance à partir de cette énergie. Pour la collection de couture printemps-été 2024, Homolog maintient l'essence de la marque, avec la robe de cérémonie à l'extraordinaire savoir-faire en broderie étant toujours la pièce classique par excellence. En intégrant des perles blanches de haute qualité d'Australie, les créations sont nobles et élégantes, fusionnant les techniques de broderie française et la broderie chinoise. Les couleurs et la structure évoquent l'atmosphère unique de la Sagrada Família de Barcelone, créant une ambiance onirique. Les robes longues légères utilisent des tissus de mousseline de soie avec une exécution méticuleuse des bordures en dentelle pour épouser parfaitement la silhouette. Ces robes forment une séquence de jeux de lumière, avec une abondance de couleurs interprétant les teintes des flammes, y compris le doré du lever du soleil, les rouges du crépuscule et une variété de jaunes et de bleus complexes

...De nombreuses civilisations ont cru en la puissance sacrée du feu.
A travers la purification par les flammes,
ils cherchaient à renforcer la communication spirituelle,
à bénir la terre et ses habitants.

Collection Report ● Haute Couture

inspirés par l'observation
des flammes qui brûlent. Emily
Cheong et son équipe ont étudié di-
vers totems et histoires de dieux du feu,
capturant leur caractère magique pour les tran-
sformer en motifs d'impression énergiques. Grâce à
une coupe experte et un artisanat de couture, les robes
s'adaptent parfaitement au corps, embrassant pleinement
son contrôle. La marque Homolog vise à offrir des services
illimités à un groupe restreint, façonnant et construisant son
propre sens du temps à travers la couture, en espérant que la
beauté des clients brillera éternellement, comme le soleil rayon-
nant sans fin. La marque Homolog prône une vie passionnée et un
engagement positif envers la société. En 2024, elle lance un appel:
"Améliorons le monde à travers chaque chose que nous faisons !" Que celui
qui entend cet appel y participe, que le temps forge des légendes, et
que la lumière de chaque vie illumine ce monde.

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*



Haute Couture ● *Collection Report*



vestit● *Collection Report*

Moderno Couture

Le retour de Robert Abi Nader à la fashion week haute couture de Paris est une ode à la diversité et à l'inclusion. Très inspiré par l'art et le design, mais aussi par l'histoire, le créateur nous fait une démonstration de style, de précision et de modernité pour cette nouvelle collection. De broderies en drapés, de cristaux Swarovski aux pierres précieuses en passant par les perles, chaque création a nécessité des centaines d'heures pour voir le jour. Au fil de cette collection de 40 looks, le satin se mêle à l'organza, à la dentelle et au gazar de soie. Le corset est impeccable, la veste tombe parfaitement, et les couleurs sont rayonnantes: vert, jaune, bleu, rose, blanc, rouge. Le noir surprend par petites touches. Pour la première fois, Robert Abi Nader nous présente 6 looks homme, innovants, loin du stéréotype du costume pour homme, mélangeant la veste à l'abaya, rafraîchissant ainsi les contours de la mode masculine. Le Grand Final nous présente la pièce maîtresse: une robe de mariée majestueuse, brodée à la main dans les ateliers du créateur.

Robert Abi Nader ★



Haute Couture ● *Collection Report*



Robert Abi Nader ★

Haute Couture ● *Collection Report*



Robert Abi Nader ★

Haute Couture ● *Collection Report*



Robert Abi Nader ★

Haute Couture ● *Collection Report*

Robert Abi Nader ★



Haute Couture ● *Collection Report*



Robert Abi Nader ★

Haute Couture ● *Collection Report*



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Robert Abi Nader ★

Haute Couture ● *Collection Report*



Robert Abi Nader ★

Haute Couture ● *Collection Report*



Robert Abi Nader ★

vestit● Collection Report

A weird embodied

The legendary Phoenix bird is a sacred mythical bird with brilliant plumage and the gift of rising from the ashes after death. Born in fire, it symbolizes the energy of life, rebirth and new life. The Yanina house sings of the multifaceted beauty of women through the enchanting stories of its "haute couture" collections. This season, Yulia Yanina's heroine dons wings to overcome a difficult situation. The symbol of the Phoenix bird is reflected in the sparkling embroidered and rhinestone wings and decorative feathers. Yulia Yanina's interpretation of a modern-day phoenix-woman highlights feminine fragility and vulnerability, but also the strength and love of life. Whether in a strict suit or a dress, the wings on the back allow the heroine to be reborn, again and again. *"The story behind this collection is quite unusual. I created it lying in bed because I couldn't walk after an operation. I was drawing and thinking: What magic tool could help me and other women who have undergone difficult operations, illnesses, life crises? What will make you want to live again, to get dressed? How can I cover their scars and allow them to soar again?"* The main idea of the collection is a phoenix. My heroine is like a



This collection is all about giving women wings and bodies to cover the scars on their souls and bodies. That's why every look in this collection features wings.

Collection Report ● Haute Couture

*Phoenix
bird that is reborn again and
again, rising above difficult situations.
My heroine, as a true woman, goes through
life beautifully, despite everything! This collection
is all about giving women wings, to cover the scars on
their souls and bodies with beauty and love. That's why
every look in this collection features wings. I'd like my heroine
to wear these clothes to feel protected by the wings on her back.
Black is the mood of the year. Fuchsia represents passion and love,
Gold as a symbol of rebirth - always, despite everything!"* The house's
traditional fabrics are used in the collection: velvet, romantic
chiffon fishnet and organza, accompanied by elements of volume
and meticulous embroidery handcrafted by the house's masters.
Silhouettes are inspired by the lines of the female body. Black do-
minates the color palette, but gold, gray and white are also impor-
tant. Fuchsia adds a luminous touch. For this collection, new feather
embroidery technologies have been used, all sewn using different
techniques. Fine laces enhance the extravagance of each model,
making them more feminine and light. In contrast, strict, fitted
black suits with accentuated shoulders are created for women of
power. Stretched black suits are surprisingly long. The Phoenix
bird flies throughout the collection, gleaming in silver on ja-
ckets, gold on dresses, waving wings and floating on bell skirts.
Elegant dresses featuring a unique feathered coat in three
different designs close the collection. In January 2024,
the international house Yanina returns triumphantly
to Paris Haute Couture Week, where it unveiled its
Spring-Summer 2024 collection in the heart of
place Vendôme, at l'Hôtel d'Evreux.

Haute Couture ● *Collection Report*

Yanina ★



Haute Couture ● *Collection Report*

Yanina ★

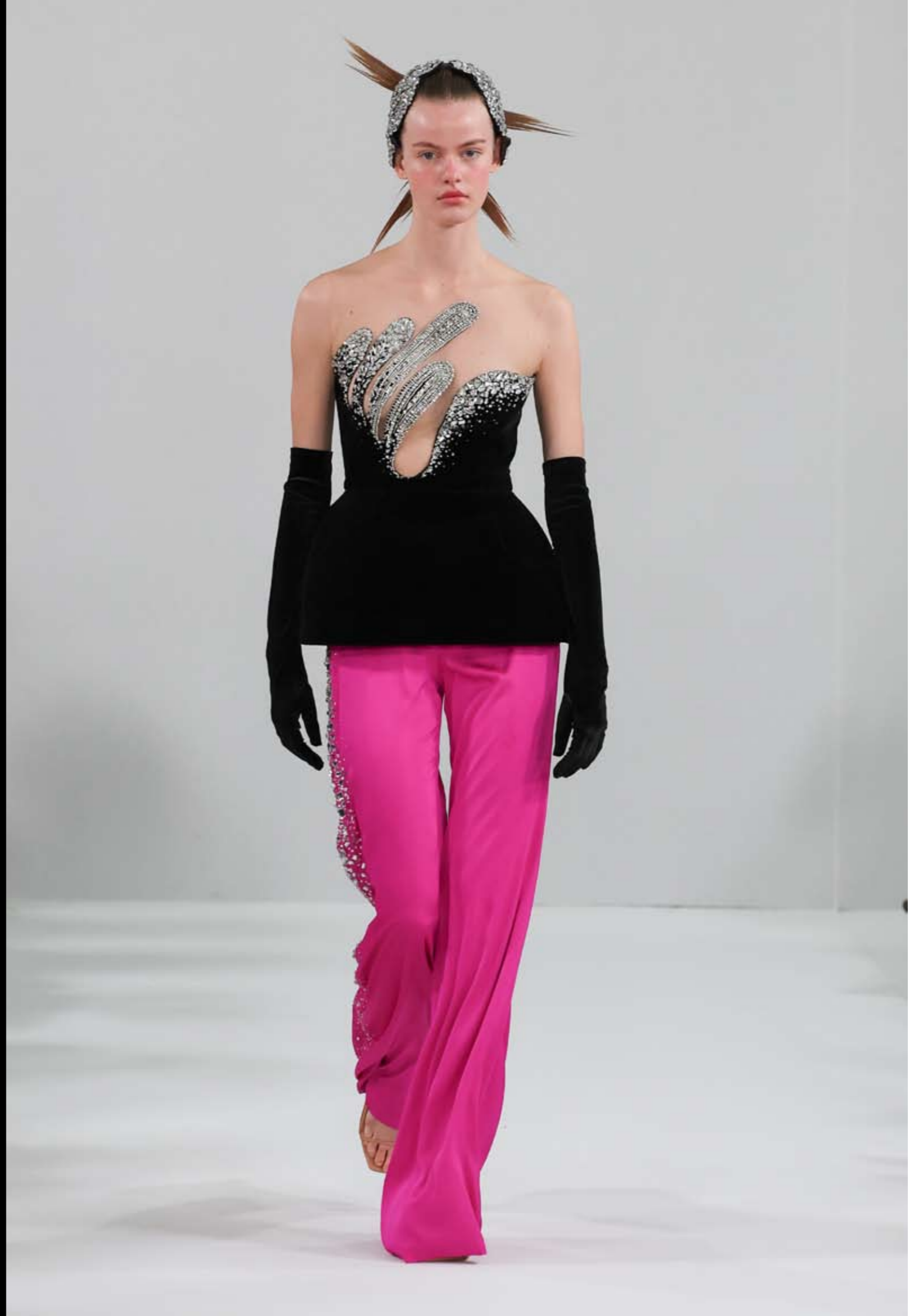


Haute Couture ● *Collection Report*

Yanina ★



Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*

Yanina ★



Haute Couture ● *Collection Report*

Yanina ★



Haute Couture ● *Collection Report*

Yanina ★



Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



vestit • Collection Report

Belgique Couture

Après les festivités célébrant les 40 ans de la maison – un défilé exceptionnel dans un espace historique à Paris et une exposition rétrospective dans le prestigieux Espace Vanderborght à Bruxelles – la présentation, sur bus de la nouvelle collection prendra la forme d'une galerie-showroom à la Résidence de l'Ambassade de Belgique dans la Capitale de la mode. "La collection couture printemps/été est très importante pour nous, car elle ouvre la saison des cérémonies et des mariages, période privilégiée de l'élégance". Edouard Vermeulen a invité pour la distinguer une subtile palette de couleurs fortes, de tons acidulés mêlés à des bordeaux intenses, en harmonie avec une gamme naturelle. Le rose vif et l'orange franc sont encadrés, comme dans un jardin sophistiqué, de vert mousse et tilleul. Cette saison décline des lignes pures, se pare de plumes et de perlages pour un esprit couture, brode des coiffes pailletées et plumées assorties. Les collections jouent des transparences, s'emparent des volumes pour valoriser la silhouette avec des robes évasées à effet crinoline dont le top ajusté offre un contraste des courbes qui sublime la féminité. Pensant à toutes les invitées aux occa-



Collection Report ● Haute Couture

“La collection couture printemps/été est très importante pour nous, car elle ouvre la saison des cérémonies et des mariages, période privilégiée de l’élégance.”

sions familiales et sociales, la maison développe parallèlement un travail de maille luxueuses pour dédramatiser le formalisme, avec des pantalons de mousseline, des hauts fluides qui offrent un contrepoint contemporain à des pièces plus structurées, inspirées du savoir-faire de l’univers des tailleurs. Les pièces, créées à la main dans les ateliers de la maison par les meilleurs artisans d’art du pays, orchestrent le mouvement de la gaze et du tulle, la texture de la faille (étoffe de soie à grains formant des côtes) et de nouvelles matières techniques en fibres recyclées, pour habiller notre sensibilité à l’éco responsabilité, et pousser la délicatesse de l’innovation dans la tradition.

Haute Couture ● *Collection Report*

Natan ★



Haute Couture ● *Collection Report*

Natan ★



Haute Couture ● *Collection Report*

Natan ★



Haute Couture ● *Collection Report*

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Haute Couture ● *Collection Report*

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Haute Couture ● *Collection Report*

Natan ★



Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*

Natan ★



vestito● *Collection Report*

Panthéon

Paris est depuis toujours une source d'inspiration inépuisable pour les artistes. Ziad Nakad ne fait pas exception à la règle et pour son grand retour dans la capitale française, il a décidé de lui faire honneur en revisitant l'architecture parisienne et notamment celle d'un monument unique au monde, le Panthéon. La collection est constituée de robes majestueuses et de tailleurs élégants et modernes déclinés dans des couleurs allant du blanc chic à l'orange pastel, jusqu'au noir qui vient contraster la délicatesse de ces nuances. Les pièces sont architecturées, les tailles marquées, les épaules ajustées mais adoucies par des manches volumineuses ou ultra longues. Enfin, le côté architectural est accentué par le travail de broderies réalisées à la main dans les ateliers du couturier à Beyrouth. Les designs géométriques alliés aux broderies façon mosaïque font échos à l'architecture très particulière du Panthéon, des rondeurs et des volumes viennent compléter les silhouettes, notamment grâce à l'utilisation du tulle et de la soie. Pour son retour sur les podiums, Ziad Nakad offre une collection à la fois grandiose et intime et réussit à montrer l'attachement

Ziad Nakad ★



*Ziad Nakad,
il a décidé, pour son grand retour dans la capitale française,
en revisitant de lui faire honneur, parisienne
et notamment l'architecture monumentale unique au monde,
celle d'un monument parisien, le Panthéon.*

Collection Report ● Haute Couture

qu'il porte
à ses deux villes de cœurs
Paris et Beyrouth.

Haute Couture ● *Collection Report*



Ziad Nakad ★

Haute Couture ● *Collection Report*



Ziad Nakad ★

Haute Couture ● *Collection Report*



Ziad Nakad ★

Haute Couture ● *Collection Report*



Ziad Nakad ★

Haute Couture ● *Collection Report*



Ziad Nakad ★

Haute Couture ● *Collection Report*



Ziad Nakad ★

Haute Couture ● *Collection Report*



Ziad Nakad ★

Haute Couture ● *Collection Report*



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Haute Couture ● *Collection Report*



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Haute Couture ● *Collection Report*



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Haute Couture ● *Collection Report*



Ziad Nakad ★

Haute Couture ● *Collection Report*



Ziad Nakad ★

Haute Couture ● *Collection Report*



Ziad Nakad ★

Haute Couture ● *Collection Report*



Ziad Nakad ★

Haute Couture ● *Collection Report*



Ziad Nakad ★

Haute Couture ● *Collection Report*



Ziad Nakad ★

vestito • *Collection Report*

Vintage Couture

I've always found beauty in old, neglected objects. They speak to me on a deeply personal level. The idea of collecting beautiful antiques, with rich and meaningful stories woven into their very essence, allows me to breathe the new life into them. The spring/summer 2024 couture collection is greatly inspired by my recent travels to Seoul, as well as my besotted love for giving fresh meaning to things long forgotten, which are subsequently reinterpreted through my personal lens. This collection exists at the intersection of timelessness and the contemporary, mirrored in the study of the female form and the art of sophisticated seduction. The ideas are rooted in corsetry, daring slits and open-back dresses while upholding traditional couture techniques and shapes, best seen in the opening bridal-inspired look. Old white porcelain vases, mother-of-pearl jewellery boxes and wooden fans are translated directly into the shapes of the collection; the vases are seen in the hourglass skirts, mother of pearl is best represented in backless, figure-hugging dresses and handbags. The colour palette for this collection consists of soft jewel tones, reminding me of cherry bloss-



*This collection exists at the intersection of timelessness
and the contemporary,
mirrored in the study of the female form
and the art of sophisticated seduction.*

Collection Report ● Haute Couture

soms and magnolias as they are the first Nowers to bloom in the spring. The design narrative behind this collection is comparable to painting on canvas: there is an ease of flow to the ideas presented. The geometrical shapes of old tiles, the surrealist landscape paintings depicting azalea hills, and the bewitching lotus fields are reflected in the Swarovski crystal-embellished skirts and intricate embroideries across silk taffera dresses, billowing chiffon skirts, moiré trains and soft gazars. My love for craft and textiles is brought to life through a collaboration with South Korean artisans on handbags and Han-san Mosi-linen fans, created using a unique slow-weaving technique, made from locally sourced hemp. In addition, I've used fabrics from old costumes by revitalising them with novel takes. The intricate hand-embroidered hats add a finishing touch of savoir-faire and finesse to the ensembles presented.

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*



Miss Sohee ★

vestit • Collection Report

Babylone

Jardins

La collection couture de Yara Shoemaker, "Les Jardins suspendus de Babylone", est inspirée par les attraits envoûtants de cette merveille de l'Antiquité. Bien que l'emplacement actuel des Jardins suspendus demeure un mystère, leur légende a fasciné d'innombrables personnes à travers le temps. Au cœur de ce récit, il existe une histoire d'amour, dans laquelle la dévotion d'un roi aboutit à la création des sublimes jardins suspendus, conçus pour évoquer les splendeurs de la terre natale de son épouse. Yara Shoemaker a souhaité capturer l'essence de cette histoire, en donnant vie aux Jardins suspendus par le biais de la mode. Chaque détail de ses créations a été méticuleusement conçu pour refléter le paradis tel qu'on peut l'imaginer. En puisant leur inspiration dans l'architecture des jardins, les silhouettes célèbrent la majestuosité des terrasses et des cascades. Les couches et les drapés fluides ajoutent une touche éthérée, plongeant celui qui les porte dans la splendeur de la nature. Les couleurs jouent un rôle vital, en incarnant l'éclat des jardins. Les verts menthe doux symbolisent les feuillages luxuriants, tandis que les mauves profonds évoquent le mystère et l'en-

Yara Shoemaker ★



La collection couture de Yara Shoemaker
est inspirée par les jardins suspendus de Babylone.
de cette merveille de l'Antiquité.

Collection Report ● Haute Couture

chantement. Les roses tendres
rappelant de délicates floraisons
vous transportent vers les eaux sereines
s'écoulant à travers les jardins. A travers cette
collection, Yara Shoemaker a invité son public à
êtreindre la croissance, l'abondance et la connexion
avec la nature. De même que "Les Jardins suspendus de
Babylone" offrent un sanctuaire sensoriel, Yara Shoemaker
espère que ses créations en ont fait de même. Elle pense
que la Mode est un moyen d'expression personnelle, permet-
tant aux gens de se connecter avec leur environnement et de
célébrer leur beauté unique!

Haute Couture ● *Collection Report*



Yara Shoemaker ★

Haute Couture ● *Collection Report*



Yara Shoemaker ★

Haute Couture ● *Collection Report*



Yara Shoemaker ★

Haute Couture ● *Collection Report*



Yara Shoemaker ★

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Yara Shoemaker ★

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Yara Shoemaker ★

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Yara Shoemaker ★

Haute Couture ● *Collection Report*



Yara Shoemaker ★

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A w e i r p É p o e e n b o d e

Az Factory ★



Haute Couture ● *Collection Report*



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vestit● *Collection Report*

ILLUSIONS

Embark on a fascinating odyssey through the mirages of perception. Immerse yourself in a realm where the tangible and ethereal transform, intertwining reality and fantasy, and challenging our fundamental un-



Collection Report ● Haute Couture

“Magic, Fantasy, Hallucination, Trompe-l’œil,”
merging masculine and feminine energies, and
perception of space and matter.

derstan-
dings. “Magic, Fantasy,
Hallucination, Trompe-l’œil” -
these concepts weave an enchanting
ballet, merging masculine and feminine ener-
gies, and redefining our perception of space and
matter. Each creation is a unique visual experience,
a living work of art where the real and the imaginary
blend. Explore constantly evolving realities, born from
shifting perceptions. In this universe, the mysteries that sur-
round us urge us to question our certainties, to marvel, and to
reconsider our view of the world. Dive into this adventure, whe-
re each couture piece becomes a journey through the fascinating
complexities of reality. Texte: Mike Doe

Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



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Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



On Aura Tout Vu ★

Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



vestito● *Collection Report*

Deep sea

The collection *Deep Sea* is inspired by the sea and the sea shells as a symbol of life, protection, resilience and dreams. It is a symphony of textures and colours and unveils a narrative that seamlessly intertwines with the fashion house's legacy. From the shimmering silver hues that mirror the moon's gentle caress on the waves, to the serene blue, gold, purple, yellow and pink, each piece is a tribute to the undulating beauty of the sea. Aqua and coral hues evoke the play of light on the water's surface, capturing the essence of a sunlit Mediterranean afternoon. Luxurious silk, organza, ethereal taffeta, meticulously chosen and expertly crafted by the Greek "Couturier to the stars", embody the timeless spirit of Greek craftsmanship while embracing the fluidity of contemporary design. In a world where the sea is not merely a backdrop but a source of inspiration, we are compelled to consider the impact of our choices. The call to keep our oceans clean resonates through the couture creations, symbolizing the harmony between the beauty we adorn ourselves with and the environment that births us anew. Underwater love, manifested through Celia

Celia Kritarioti ★



*The collection Deep Sea is inspired by the sea
and the sea shells as a symbol of life,
protection and dreams.*

Collection Report ● Haute Couture

Krithari-
oti couture, is a celebra-
tion of the interconnectedness of
fashion, nature, and our shared commit-
ment to sustainability—an ode to the sea, our
eternal muse.

Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



Celia Kritarioti ★

Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



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Haute Couture ● *Collection Report*



Celia Kritarioti ★

Haute Couture ● *Collection Report*



Celia Kritarioti ★

Haute Couture ● *Collection Report*



Haute Couture ● *Collection Report*



Celia Kritarioti ★

Haute Couture ● *Collection Report*



Celia Kritarioti ★

Haute Couture ● *Collection Report*



vestito • *Collection Report*

Ottoman Garden

Inspiring couturier Dilek Hanif touches the deep roots of tradition with her latest collection. In the ethereal embrace of Dilek Hanif's latest collection inspired by Ottoman Garden, where the delicate artistry of Hanif's know-how intertwines with the whispers of a timeless couture touch, a dreamscape unfolds. And that is where a flawless collection comes into being. Imagine the gentle fragrance of carnation flowers, weaving through the air, guiding us to the heart of Ottoman craftsmanship. Here, in the exquisite details, lies the allure that beckons us into the captivating realm of Dilek Hanif's Ottoman Garden. A treasure trove of beauty awaits, poised to transmit to our senses a realm of unexplored perspectives. Within this magical haven, high-volume dresses and mesmerising beading techniques await discovery, dazzling visitors with an opulence that sparkles like stars in a midnight sky. Here, amidst the splendor, the elegance of Ottoman nostalgia unfolds like a timeless love story. As Dilek Hanif unfurls her signature caftan designs, two distinct caftans emerge, dancing gracefully with a newfound allure. As visitors traverse the garden,

Dilek Hanik ★



*...Dilek Hanif's latest collection inspired
by Ottoman Garden...
Collection Report ● Haute Couture*

they inhale the intoxicating aroma of different Turkish and Ottoman traditional embroidery art couture designs, each scent a note in a symphony of romance. Join us on this journey as we unveil the poetic tapestry of Dilek Hanif's couture collection, where dreams and reality intertwine in the gentle breeze of an Ottoman Garden's enchantment.

Haute Couture ● *Collection Report*



Dilek Hanik ★

Haute Couture ● *Collection Report*



Dilek Hanik ★

Haute Couture ● *Collection Report*



Dilek Hanik ★

Haute Couture ● *Collection Report*



Dilek Hanik ★

vestito ● Exhibition

Collection Report ● Exhibition
A lato, Weegee, Charlie Chaplin, Distortion, 1950
la Fondation Henri Cartier-Bresson
celebra il fotografo americano
Weegee tributo



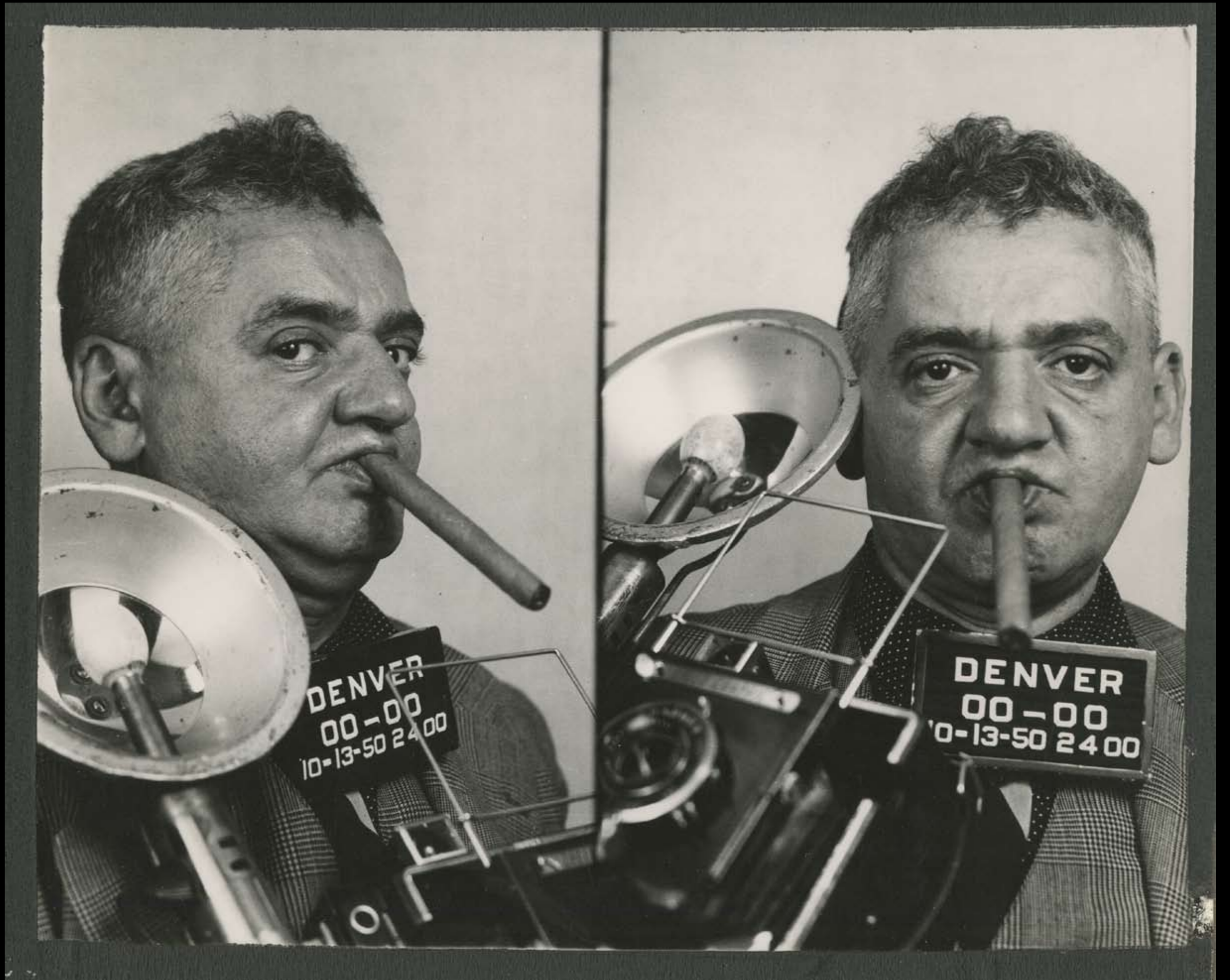
*"The curious I
they're all
but they're still find the time to stop and look".
Weegee*

Collection Report ● Exhibition

La
mostra *Autopsy of the
Spectacle*, organizzata presso la
Fondation Henri Cartier-Bresson di
Parigi, omaggia il lavoro del fotografo ame-
ricano Weegee. L'esposizione offre una nuova
prospettiva sull'opera del fotografo - vero nome
Arthur Felling - e presenta sia le immagini iconiche
del fotografo, sia opere meno conosciute e mai espo-
ste. Nella prima parte della sua carriera, che coincide
con l'ascesa della stampa scandalistica, Weegee partecipò
attivamente alla trasformazione delle notizie in spettacolo
tanto che spesso includeva spettatori, o altri fotografi nel-
le sue immagini. In questa fase realizza le crude fotografie
pubblicate sui tabloid nordamericani: cadaveri di gangster in
pozze di sangue, corpi intrappolati in veicoli incidentati, boss
dietro le sbarre della prigione e altri scatti strazianti sulla vita
dei diseredati di New York tra il 1935 e il 1945. Nella seconda
metà della sua carriera, Weegee si fece beffe dello spettacolo
hollywoodiano: la sua gloria effimera, le folle adoranti e le
scene sociali, a cui si aggiungono i ritratti di personaggi
pubblici che Weegee si divertì a distorcere.
Fino al 19 maggio



In queste pagine,
Weegee, Charles Sodikoff and Arthur Webber use their top hats to hide their faces, 1942
© International Center of Photography, Louis Stettner Archives, Paris.



In queste pagine,
Self-Portrait, *Weegee with Speed Graphic Camera*, 1950
© International Center of Photography. Collection Friedsam.

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valorizzare e orientare.*

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ha la necessità di incrementare la sua biblioteca.*

*Questo appello è rivolto a tutti coloro
che hanno disponibilità di libri di moda, arte e fotografia,
vostre monografie editate in proprio
o presso altri editori e ha volontà
di omaggiare una copia.*

*Grazie per la collaborazione
marcortesi@gmail.com*



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numero 17



vestito

«Possunt, quia posse videntur»

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