



CREATIVITY

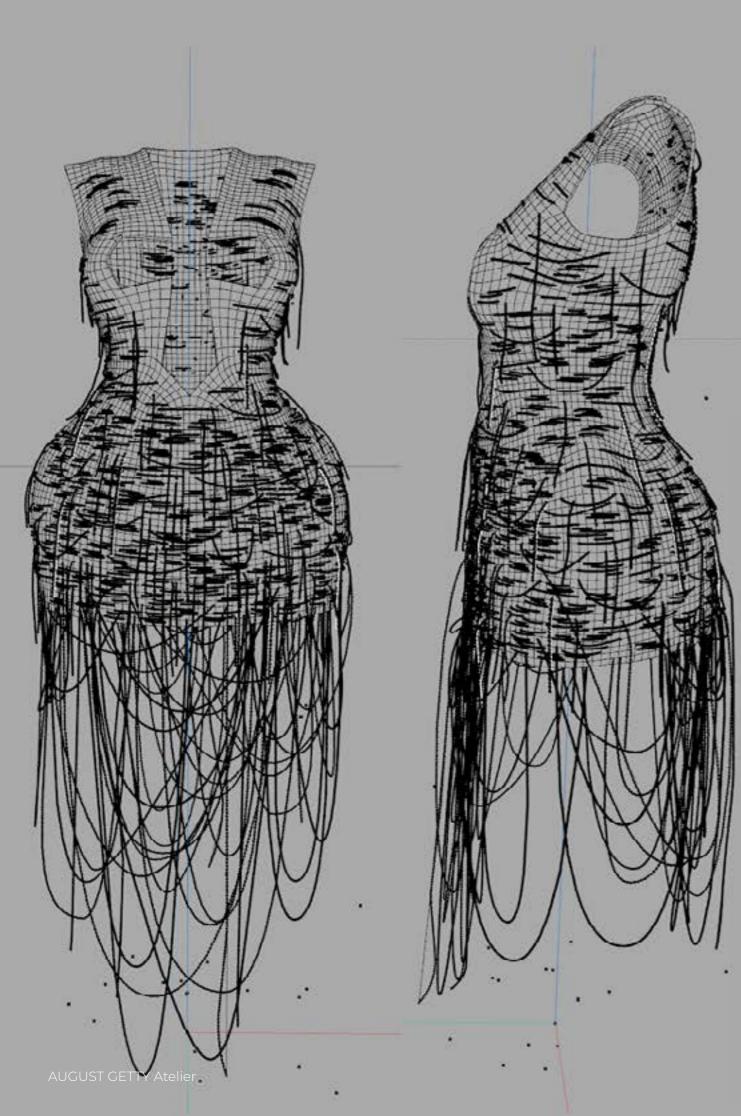


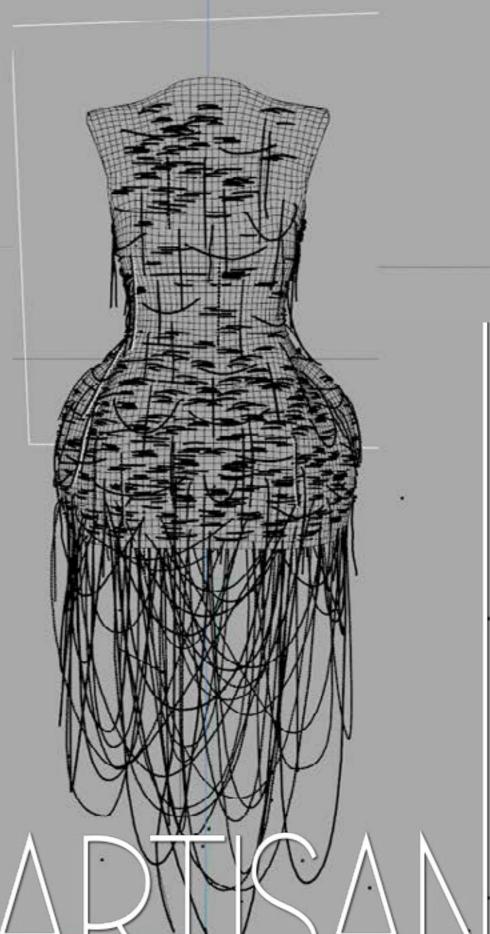


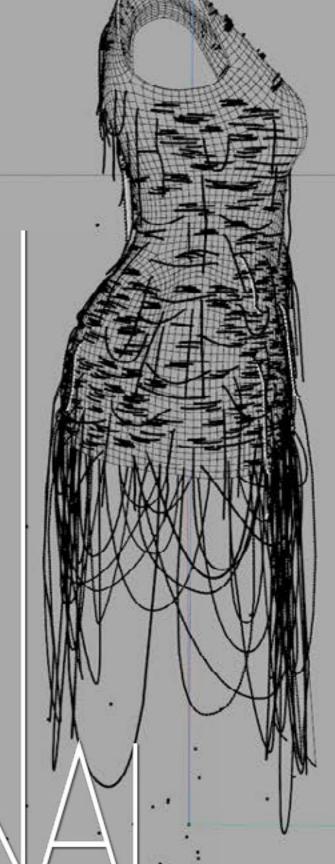
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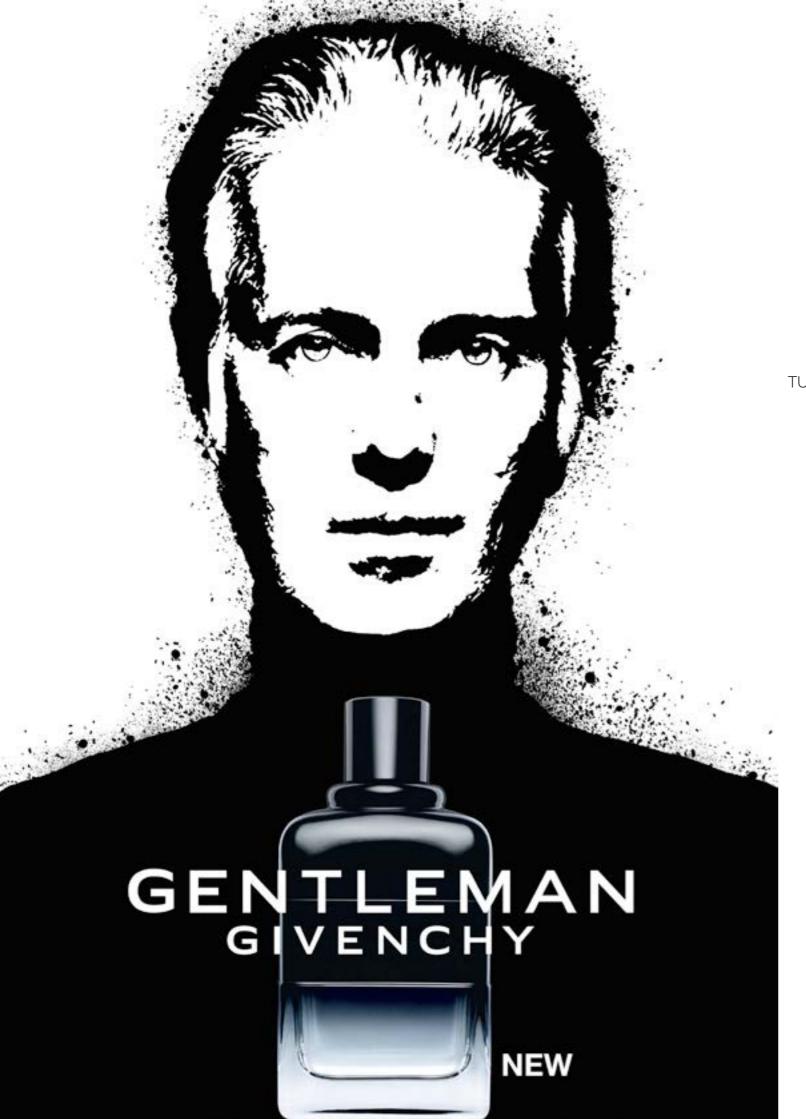
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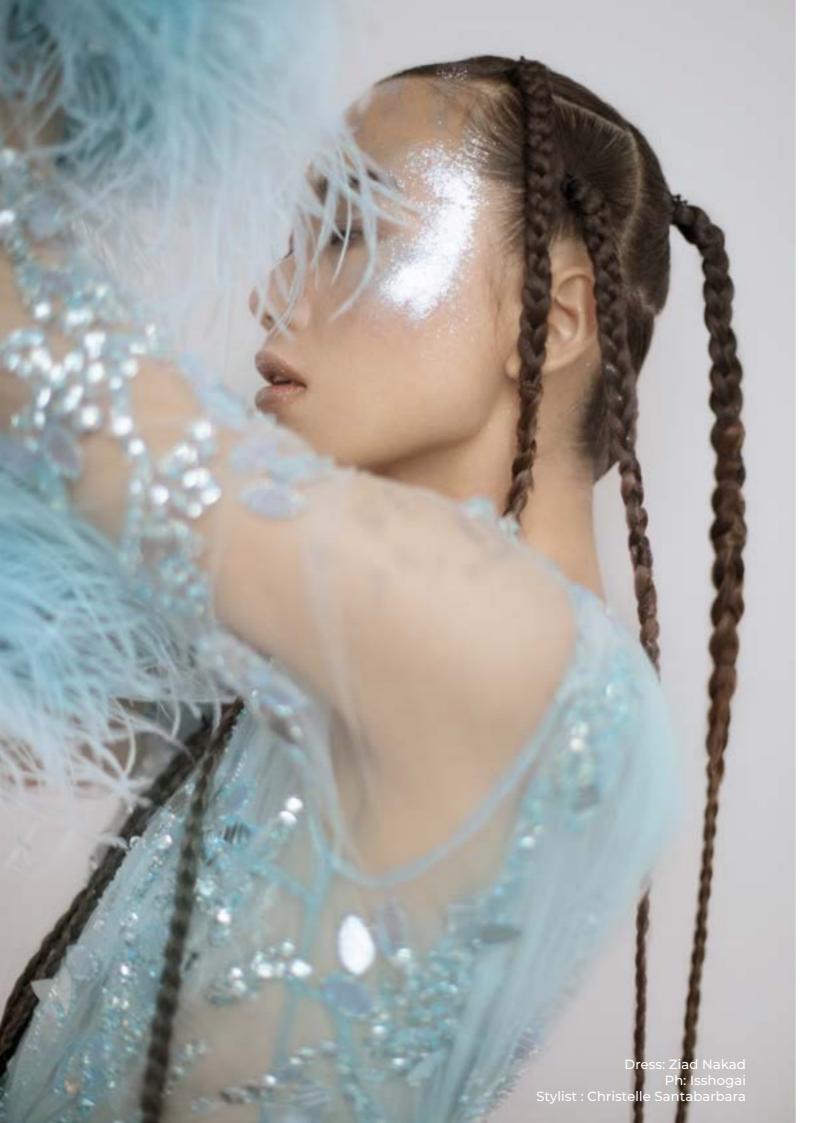
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THE ARTISAN FASHION SYSTEM

It is well-known that the greatest strength of the Italian Renaissance was the lack of any overarching system of political control. On the eve of the Black Death of 1348 Italy was divided into myriad political entities, the city-states that propelled all of Europe into a new era. From a military standpoint this fragmentation was revealed as a fatal weakness with the French invasion of 1494. Events surrounding the invasion soon eclipsed Italy's autonomy, and ruined its vibrant cultural system. Fashion was born in Italy in this early period, before leadership passed to France.

The absence of a constraining political system is what made the early Renaissance so wonderfully creative. The political void was counterbalanced by a powerful sense of Italy's unique cultural identity. While no city-state was bound to accept the lead of any other, all shared in the pursuit of the flare aptly captured in Castiglione di Baldassare's term sprezzatura. This concern drew Italy together not as a nation but as a community engaged in what today we would call cooperative competition.

Italy gradually regained ascendency in the fashion market with early industrial developments, such as the Lanifici di Pratrivero, founded in 1663 and said to be the oldest still operating textile factory in the world. Other major textile firms, like Lanerossi, emerged in the 19th century and consolidated their position especially in the postwar Economic Miracle. Then came the 1970s, with the decline of many of Italy's large industrial groups. What followed was another fertile period for the Italian productive system, associated with the sorpasso of 1987 in which Italy's economy overtook that of the United Kingdom.

What drove the sorpasso was the industrial district, an innovation which surprised the entire world, and is still today the object of scholarly reflection and analysis. The districts were based on small firms in a system which arose in part to evade Italy's stringent labor laws. The districts made possible the flexible specialization which could facilitate a rapid response to fickle global markets. A success factor was persisting sprezzatura, so deeply engrained in Italian history as to be second nature. In the 1980s, as in Castiglione di Baldassare's day, the pursuit of style and peerless quality was furthered precisely by the absence of a formal system of coordination, relying instead on the cooperative competition that made the Italian Renaissance so great. This is not to deny the importance of institutional support for firms operating on the modern global market, the effective presence of which – without the hindrance of byzantine bureaucratic constraints - can help sustain these firms.

The substantial literature on industrial districts has identified various success factors. Definitionally these are geographically localized territories comprising a community of producers who pursue their objectives in a loosely coordinated way. Various factors ensure the competitiveness of these territories, of which three stand out: knowledge spillovers, the presence of specialized suppliers, and what are called thick labor markets.

Thick labor markets form when a localized area specializes in a particular product, like silk in the territory of Como, woolen textiles in Prato, leather in Solafra. The list is infinite.

Specialization favors the perfection of the artisan skills required by local production. Today these industrial districts persist, and in areas like Carpi prosper, under continued pressure from global competition. The backbone of these territories are small-scale enterprises which sell most of their expertise to global fashion brands. Competition is intense among these specialized suppliers. But the firms thrive on competition, where intimate knowledge of each other's activities drives innovation. No firm can remain competitive in isolation; artisanal excellence is propelled by intense engagement at the top of a tightly localized system of production. Competitiveness is not limited to objective factors, and intuition also plays a pivotal role. Cooperative competition is what allows serendipity to attain its objectives. If the most distinguished small-scale artisan fashion system in the world is to prosper, effort must be made to support and not stifle creative intuition. This prosperity will benefit global fashion brands, but also the single firms themselves, many of which promote their stunning products through direct sale to a discerning public.









SPIDER

Nature, in its infinitesimal beauty, gave pearls of wisdom and inspiration that shine throuahout this collection. An experiment on the behaviour of spiders in weaving their web unne, sedatives, alcohol carried out by NASA in the 60s, as well as images of bees' vision of ultraviolet flowers, gave birth to a new reflection. To understand the role humans must play on this planet to respect this fragile ecosystem, ned into spiders. AELIS approached CNRS researcher Virginie Maris, to discuss the need for the decolonization of nature she addressed in her philosophical works.

The focus, this season, was not only to reflect tiently by Sofia over the years. on the artistic gesture as a liberating expression for human beings, but also as a way to preserve the beauty of the wildness of the planet. This conscious act of protection takes place when individual artistic creation is brought verticality. back to a limited, "intra muros" space.

dress - the creative result of a process in which many human skills are needed - in an art as well as a fuchsia pink halter dress in orgagallery.

Sofia met the beautiful and eccentric Suzanne, founder of the Suzanne Tarasieve Gallery, artistic gesture.

energy, and gave life to a conversation on art and nature. Inviting her friend Jacopo Godani, who directed AELIS' Angelness film last season, Sofia wanted to mix different viewpoints the decolonization of nature. and have her dresses interact with Baselitz' paintings in the space of an art gallery, so that a new perspective.

ne chose two gigantic paintings by Baselitz are the context in which the models express themselves by following an imagined thread, ecological solution.

that brings them closer to the art object they wear, which they themselves represent, and which they perceive in the paintings that surround their space of action.

der the influence of drugs such as LSD, caffei- Jacopo expresses himself through images in movement and he identifies the moment in which the unconscious and the imagined memory are intertwined with the image of the present. Encouraged by him, the models tur-

> The spider's web inspired a spider-dress created with 200 meters of different laces: calais and chantilly handmade silk lace mixed with bobbin lace, all parts of a real treasure kept pa-

> Patience was also key to create a white crocheted lace dress, demanding artistic skill and savoir-faire in the art of embroidery to form a unique piece that highlights AELIS's signature

The lace spider web, found throughout the Thus, came the idea of presenting a couture collection, covers an oversize dress sculpted on the body and held by a single jet-black strap, nic satin muslin, both imprisoned in black silk lace and influenced by the colours observed by bees. Lastly, the corsage dress, guintessenand reflected on the freedom and value of an tial of the AELIS silhouette, gave rise to a powder pink organic faille minidress covered with This encounter was a generator of creative a trail of metallic sequins, along with glass and silver beads.

> The artistic gesture, and the pleasure generated by its beauty, becomes the key to enable

Following in the footsteps of Lucretius and Epicurus, and joining in Virginie Maris' reflections. the new AELIS collection could come to life in Sofia suggests to bring back the art produced by humans in a space created by themselves, The space of the art gallery where Suzan- in order to gain beneficial control and give space to wildness. In the manner of a Deus ex machina, the artistic act thus appears as an





© Courtesy of PR

AGANO MICH "LA ROSE ENVIE"







WATCH THE VIDEO



ALEXIS MABILLE

VOLUPTAS

"Daughter of Psyche and Eros, the goddess Voluptas inspired me a woman whose beauty is striking and emotional, at once earthly and celestial. To clothe her, I let my desire for

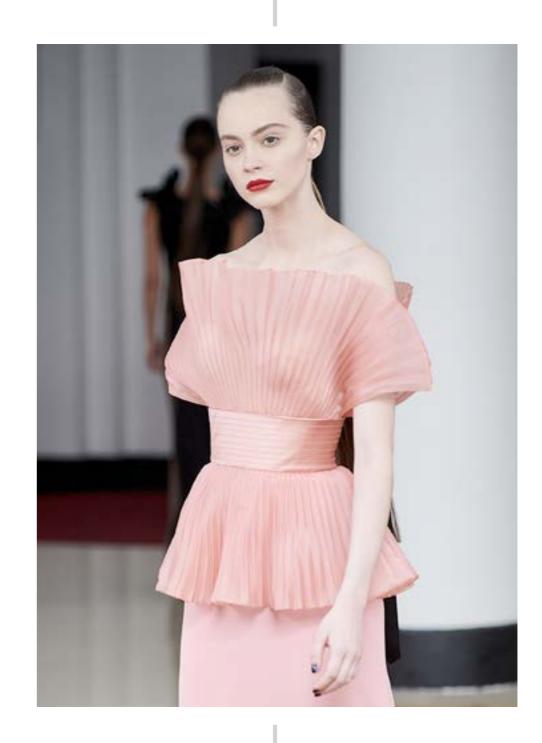
a cinematographic and poetic allure, for a moving architecture, for structured flou.

To highlight her sensuality,

I wanted feminine lines with my masculine twist, soft and voluptuous materials, of emblematic drapes. I worked contrasting colors with relish to reveal her multiple facets, cutting midnight and blacks with springtime pastels, floral mirages and sparkling sequins.

This collection is my amorous gaze for divine women".

Alexis Mabille











© Courtesy of P\$?



ANTONO GRIMALDI





DARKNESS OF LIGHT

A journey into the fantastic world of the abysses of the sea, populated by mythological sirens who languish, seducing men who are in love, bewitching them and enchanting them. In the background: corals, anemones and seahorses, as well as jellyfish and mysterious killer whales.

A dream in one of the most unexplored places on our planet, where incredible and wonderful creatures come out of the darkness of the depths, managing to amaze us with the incredible variety and ingenuity of nature.

Antonio Grimaldi chooses Rome to digitally present the new Couture Collection SS 21 and, in particular, the Acquario Romano, a 19th century building with marine environment decorations hosting the presentation of 32 creations of his new high fashion collection.

Such collection, which is characterized by asymmetrical cuts, sculptural lines in motion that became the stylistic hallmark of the Maison, is divided into 3 main outfits: pantsuits, kaftans and evening dresses.





The first, day and afternoon suits, are outlined by structured jackets and basques that fall on soft and wide pants. Made of light wool crêpe texture, they feature cuts with raglan sleeves, leather inserts and mega bows that turn into stoles or trains made of tulle point d'esprit.

The kaftans, inspired by Capri, an area identified in myths and history as the "island of the sirens", are characterized by asymmetrical cuts and double fabrics (chiffon on satin chain, otherwise known as "charmeuse", and crêpe cady mixed with gazar) that give an optical effect capable of slimming the figure. To embellish them: metallic embroideries that look like giant pins adorning shoulders and neck.

The caban capes - which act as a stole and contribute to make the silhouette regal - are decorated with flaps containing gold-dipped chains. While the evening dresses are characterized, like most of the outfits in the collection, by long tails and trainings that fall from the shoulder or sleeve, resembling fins of various shapes and sizes. The applications of shaded foils in aluminum, silver and hematite are quite remarkable. The embroideries, on the other hand, are handmade with crystals and give a watery effect, recalling seaweed, stinging curls or coral designs. Together: gold-plated crystal links.











© Courtesy of ANTONIO GRIMALDI



AZZARO COUTURE





Olivier Theyskens renews the spirit of the Maison Azzaro and unveils the portrait of a man and a woman through a series of reflections and shimmers. Incarnated by the essence of liberty and sensual glamour from the founding years of the Maison, the Couture designs highlight a sober yet fluid line, punctuated by bursts of sparkling crystals. The silhouette defies timelessness playing with subtlety, between notions of simplicity and sophistication.

The shine of sequins strewn on the shoulders of the Men's Tailoring evokes the drops left by the rain, whilst a dense web of tiny metallic scales covers a structured suit with a silver coating.

The bodice of a long black dress shines with a sinuous stream of rippling dark crystals.

Tactile materials such as velvet made of silk or lurex bring a carnal feel to draped dresses or oversized suitings. Fitted coatdresses in a jacquard motif are embroidered with interlacing ornaments of platinum shards. Cherished by Loris Azzaro himself, the sequin is used on shimmering oversized jumpsuits as well as on asymmetric slit dresses that embrace the curves of the body.

An emblematic signature, the three rings motif is repositioned on the naked back of long sheath dresses with voluminous sleeves.

An immaculate cocoon dress made of gathered tulle frills is embroidered on its collar and basque with a crystal constellation.

Flirting between reality and oneirism, the collection designed by Olivier Theyskens makes an audacious statement of a forthright vision of the Azzaro woman and man.















With an innovative meeting of smart design and educational entertainment, AZ Factory opened its doors for business. A joint venture startup between Alber Elbaz and Richemont, AZ Factory is smart fashion that cares.

We are on a journey to design beautiful, purposeful, solutions driven fashion that works for everyone.

We are life, not just lifestyle. A place to experiment and try new things, our way.

Alber Elbaz, Head of Creation

The company is built around the core ideas of respect, trust, and love – with a particular focus on creating intimate and special consumer moments, shared through the Alber & Amigos membership program.

In a modern spin on the traditional fashion show, AZ Factory unveiled its origins, mission, and first product stories with the Show Fashion. The educational and entertaining digital event was presented during the official Paris Haute Couture 2021 lineup.

With AZ Factory's first product story, MyBody, Alber re-imagined the little black dress for today.

The MyBody dresses, tops, and leggings are made with AnatoKnit, a specially engineered knitwear that gently shapes the silhouette while providing support and comfort.

The inspiration for the second product story, Switchwear, came from the desire to give the gift of time. Switchwear promises a quick look transformation, going from leisurewear to fabulous in under one minute with bodysuits, hoodies, pyjamas and glam duchesse add-ons made from recycled yarn.

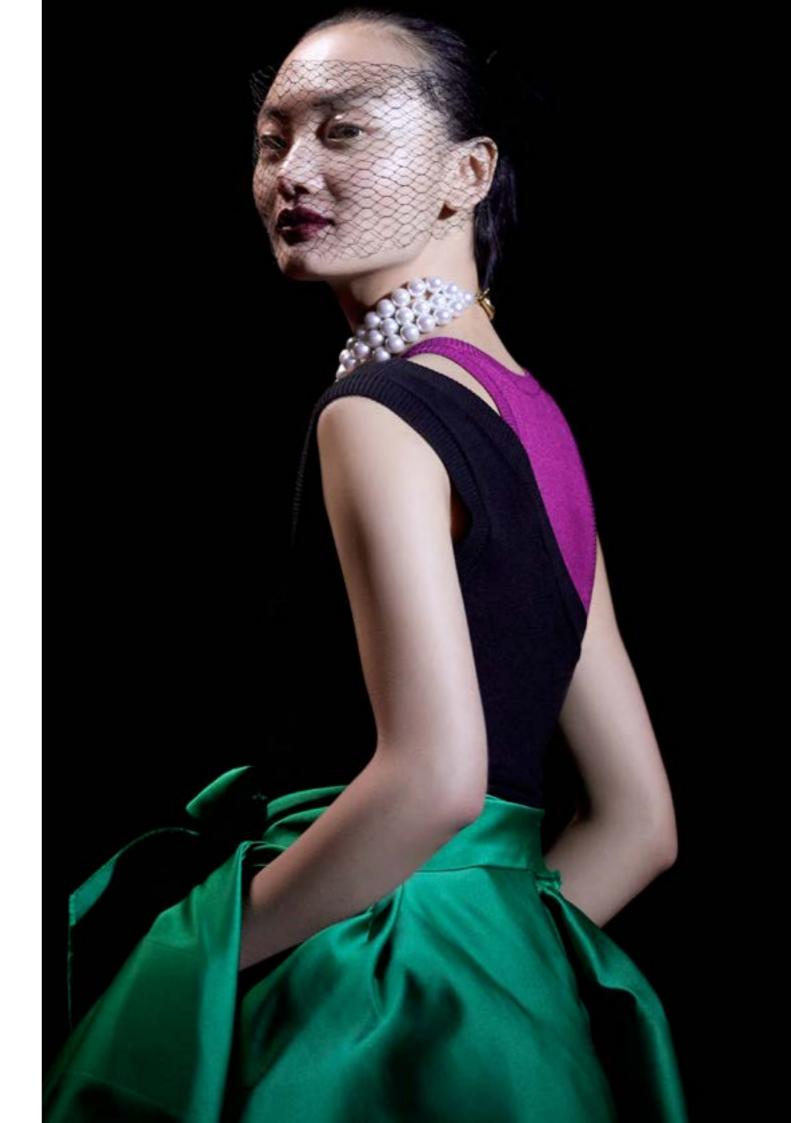
The third product story, SuperTech-SuperChic, takes hi-tech to high-fashion. Eco-dyed nylon microfiber fabrics traditionally used in activewear are now transformed into seasonless fashion pieces inspired by couture.

AZ Factory continued with Pointy Sneaks, combining the comfort of a sneaker with the elongating visual effect of a pointy-toe pump; modular and playful jewelry; as well as special edition Valentine's and Chinese New Year separates.











CHRISTOPHE JOSSE

At the dawn of a day still unchanged, Christophe Josse invites us to wander along the byways of his imagination. Through a puzzle made of stolen images, he wafts us far from the gloomy oppression and constraints of these times to new shores vibrant with bountiful harmonies, and an ideal, dream-like other world.

In an elliptical collection glorified by the virtuosic "savoir-faire" of outstanding artisans, he presents variants on the lexical scope of his universe in seven opus.

Here, he champions purity, contained fluidity and an impromptu mix of materials, makes play on their contrasts and, beneath a caressing line, traces a furrow the perfect utterance of a speaking beauty.

The camera glides over diaphanous dresses, and clear correspondences are established.

The Central European graphics of embroideries on a Romanian fringed blouse are echoed by the fiery glitter of star-scattered embroideries on a generous dress in sand rose gazar. Blown glass toggles with a soft bronze sheen on a duffle- coat with cord frogging respond to moiré glass cabochons embellishing gold- sheathed rope sandals.

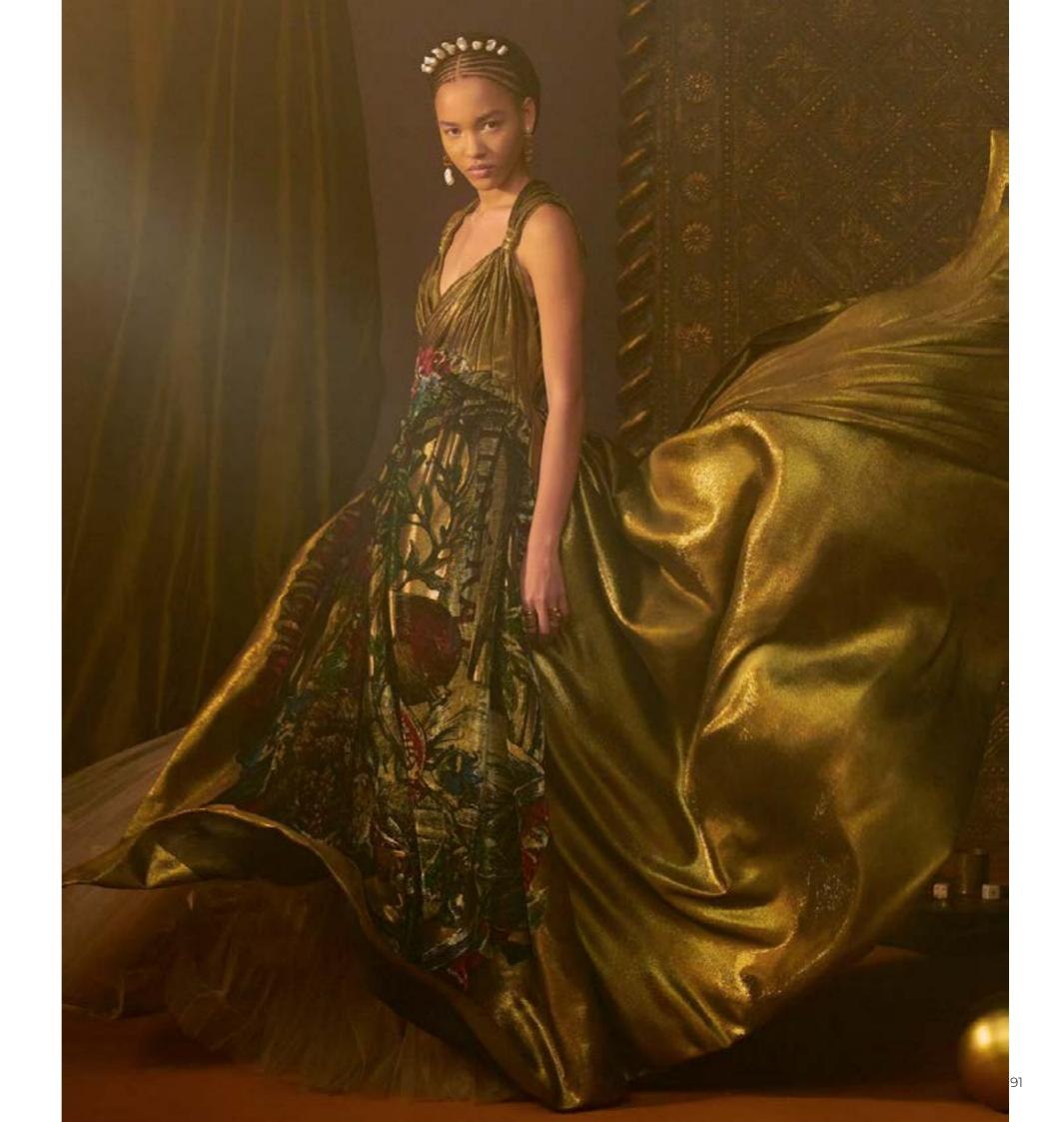








DIOR





LE CHÂTEAU DU TAROT

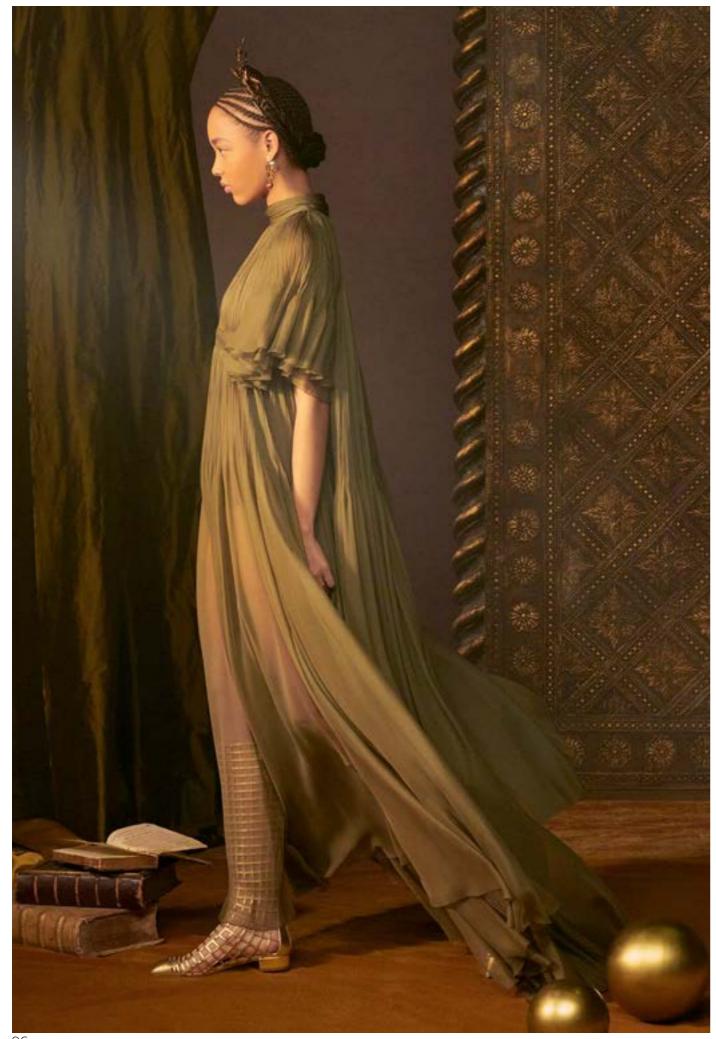
At times it is claimed that one of the most influential fashion designers of the postwar period, Christian Dior, embraced superstition to offset his extreme anxiety. The assertion is hard to accept. That he was anxious is well known, and hardly by chance died of a heart attack in the full flush of his extraordinary career. We know that riding the crest of success is demanding, and often short lived, especially in the fashion world. Yet Dior enjoyed the good luck of having an extraordinary financial backer whose deep knowledge of the fashion world was matched by the depth of his resources. Success survived Dior's premature passing in the hands of exceptionally talented Haute Couture designers, including two Italians, the last being Maria Grazia Chiuri. If we wish to eschew theories of predestination, we must count Christian Dior as having been as lucky in posterity as he was in his own lifetime. But luck is not only a chance matter.

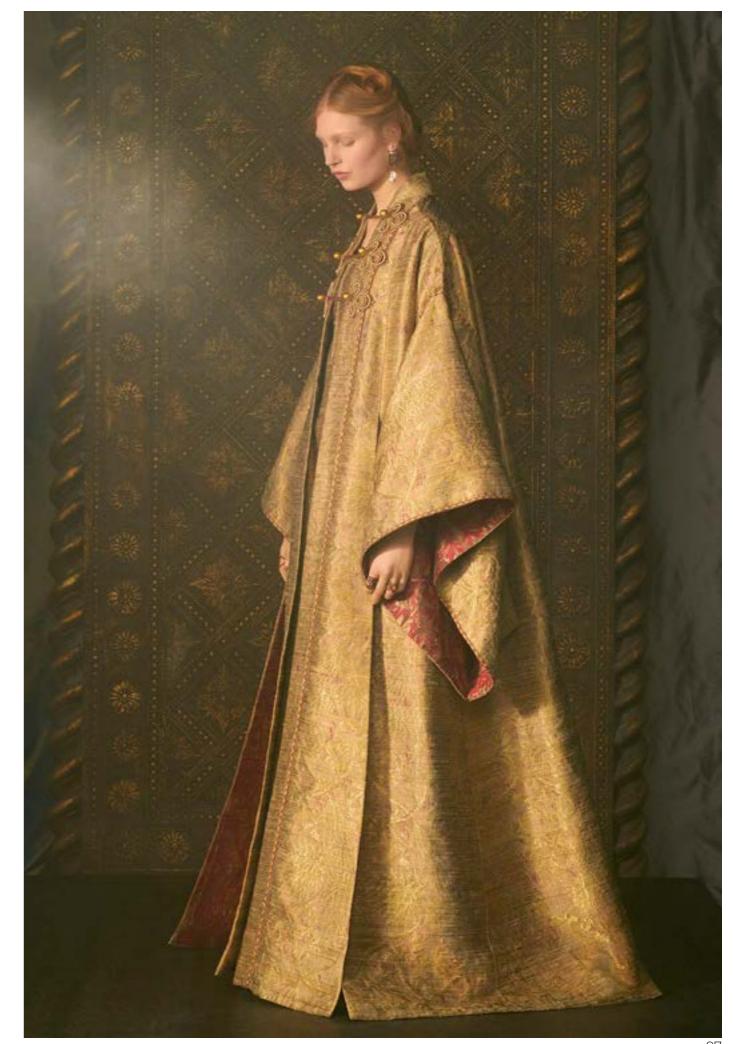
That rationality and intuition should be mutually exclusive is one of the oldest myths of our western tradition. All critical life choices are governed by intuition - or scent (fiuto) as they would say in Italy. Everyone has a hunch about how things may turn out, and many cultural systems help us structure a hunch by shaping choices according to systems which go beyond knowable laws. To call this superstition is reductionistic, ignoring the fact that some of the greatest figures of history were guided by intuition. Recall Pablo Picasso's passionate irrationality is well known. Even Winston Churchill was amused in his advanced years to speculate on the random outcome of roulette.

Creative people - and creative cultures - often devise systems to structure irrational impulses. One of the most famous examples is furnished by the Naskapi people of northern Canada, whose life and livelihood depended on the ability to track down caribou. They were peerless experts in the rational understanding of their habitat, yet the hunt condensed so many variables over such a vast territory that seeking out their prey was no straightforward utilitarian task. It was thus that they turned to divination to foster their efforts, heating over an open fire the shoulder bone of a slain caribou.



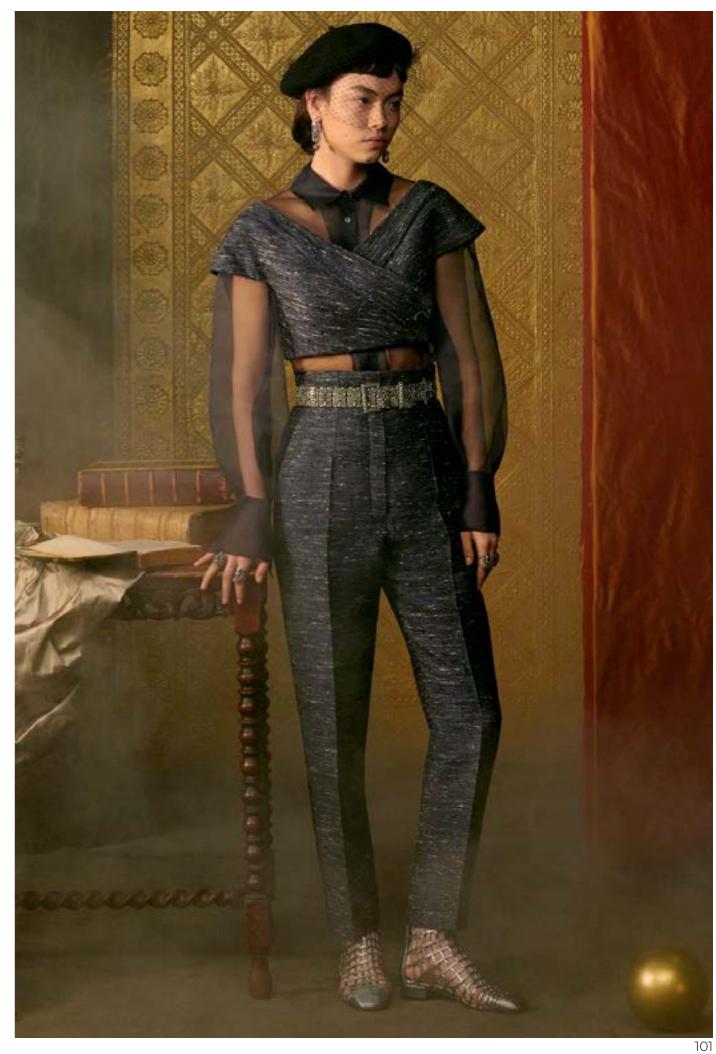












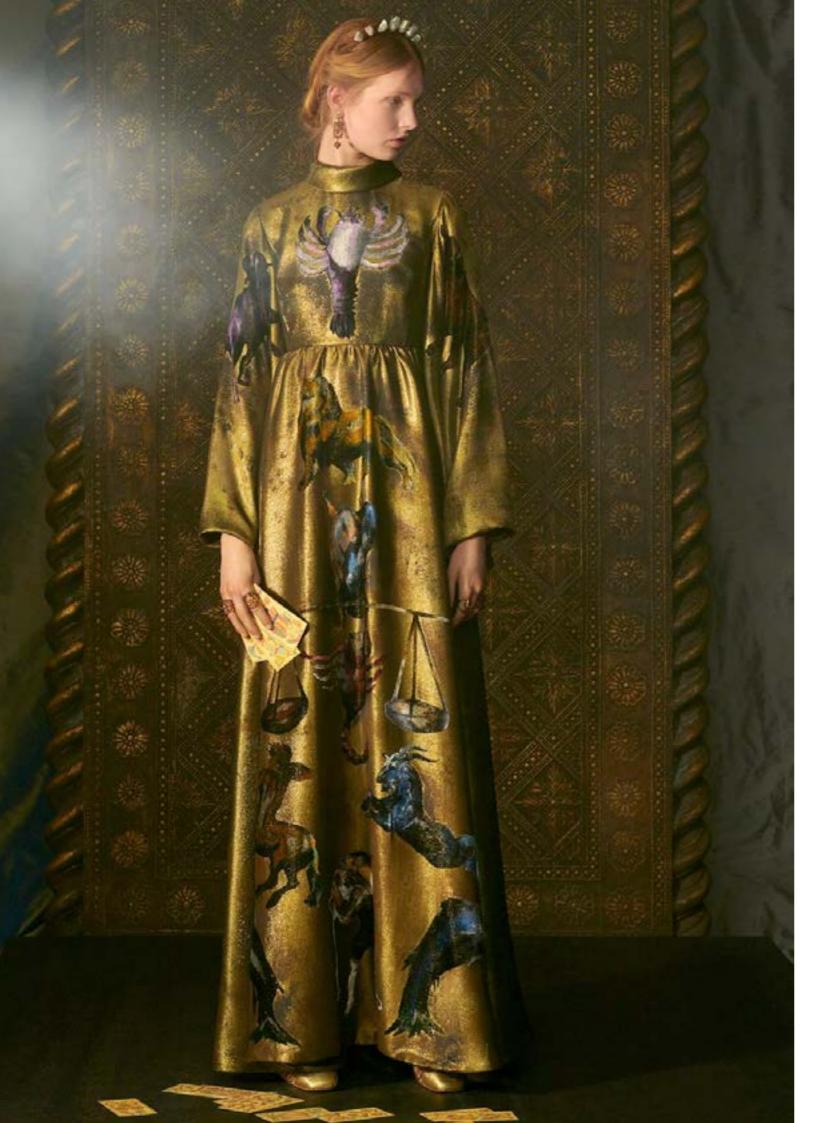
The system of cracks which formed on the heated surface furnished a map which could lead them to the herds they were seeking. Far from being a form of self-serving or anxiety-reducing magic, this was a way of randomizing their investigation, avoiding established pathways so they could second-guess a highly intelligent prey. Today's fashion markets are easily as wily and unpredictable as the beasts that were so vital to Naskapi survival, and not by chance many gifted designers cultivate the art of intuition to guide their choices. This strategy hardly undermines the technical skills required by the hunter or fashion designer to achieve their vital aims. The consummate expert recognizes that practical knowledge by itself is not enough to predict the outcomes of infinitely complex systems. To achieve its full potential technical prowess must be wed to scent. This is the lesson we take away from remote life in the arctic circle, a textbook example so often cited to help moderns think outside the box. It is also one of the many lessons we can take from Christian Dior's modus operandi.

Rather than call this superstition we would do well to speak of serendipity or happy coincidence. Cultivated intuition is the irreplaceable skill celebrated in Gabriele Muccino's splendid film used to present Maria Grazia Chiuri's 2021 winter fashion collection. Tarot structures the creative effort, the same form of divination which oriented Christian Dior's fashion career, reminding us that vital outcomes are often decided by a draw of the cards. Tarot randomizes our action and reflection, inviting us to explore and interpret possibilities that escape rational perception. The value of tarot was seized by the world's most creative minds, forged in the Italian Renaissance to create the matrix which engendered such talents as Maria Grazia Chiuri. The ability to harmonize the rational and the irrational is a peculiarly Italian trait, weaving disparate threads into a versatile fabric. Creation in a challenging market inevitably stimulates an element of anxiety. The way to deal with this anxiety is to harness intuition to the needs of a market whose never perfectly rational outcomes are often a product of happy coincidence.

Gregory Overton Smith
D.Phil. Oxford
Temple University Rome









© Courtesy of DIOR

ELIE SAAB





THEATER OF DREAMS

Kan ya ma kan, once upon a time, there was a little boy with a spectacular vision.

Every evening he would sit by his window and stare out into the quiet of the night sky, allowing his mind to wander and become hypnotized by the deep blue depth. Even at nine years old he understood the need to disappear into his own imagination, it gave him somewhere to go, something to believe in, some kind of purpose.

On one of these nights, as he gazed out into the unknown, celestial bodies began to appear, twinkling and flittering at amazing speed, illuminating the darkness and giving breath to the suspended silence.

He recognized a patter and began to will their gravitational power.

Surprised by his own magical force, he began orchestrating the stars into enchanted movement, creating a magnificent scenography that painted the way forward for an extraordinary future.

ELIE SAAB Haute Couture Spring/Summer 2021 is a THEATER OF DREAMS, dreams that dance their way into exaggerated female silhouettes and become a dazzling, spectacular reality.

ELIE SAAB wields his wildest imagination, takes a radical turn and choreographs a theatrical celebration that brings couture to the stage as fantasy come alive.

Midnight materializes as silver silk chiffon and noir taffeta flowing into oversized figures that command space. Shooting stars fall to earth and masquerade as chandelier earrings and stellar headpieces that blaze so bright, one cannot look away.

Dramatic feathers take flight in cosmic wind as accoutrement, trimmings, sleeves and winged shoulders, and constellations become intricate lace masks and embroidered throws.

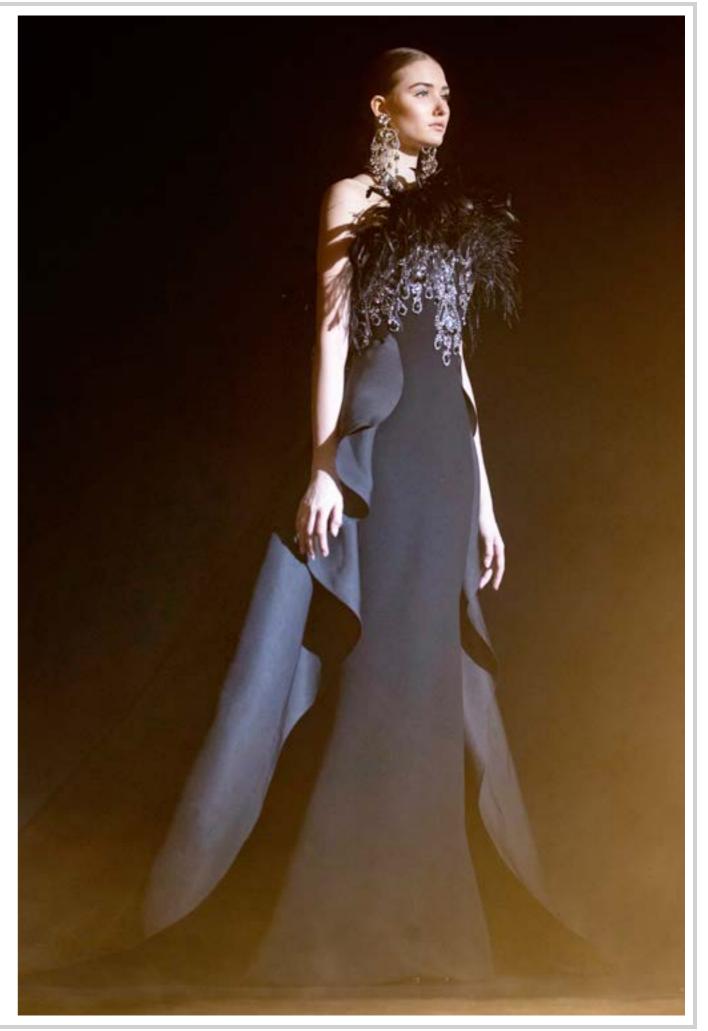
The dream-like promise of the universe becomes a shimmering, sparkling vestiary of over-the-top structures, voluminous forms and alluring textures that carry the women that wear them to fantastical realms.

With power and with grace, the women resolutely rise to endless glittering possibilities above the clouds.

They know they will steal the show and are ready to make themselves crystalline spectacles, captivate their audience and take their breath away.

She calls on the sun, radiating in a crown of crystals and a creamy ivory jumpsuit hidden under an over-sized hooded cape embellished in embroidered sun rays.

Feeling strong in nude cuissard boots, she invokes a tempest in an elaborate short gown that alternates between layers of light blue plumage and jewel embroidered tulle.





Her face is subtly hidden behind bedazzling headgear as the mystery of twilight envelopes her in layers of metal grey taffeta that billow into a ball gown of overstated shoulders, a plunging neckline and infinite train.

She is a soft spark in a blush rose fitted silhouette with a signature cinched waist that only serves to exaggerate her

growing flame.

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growing flame.

Taken in by the power of the ELIE SAAB Haute Couture Spring/Summer 2021 collection, they exhibit the strength, the daring and the courage to carry these larger-than-life pieces that are not only made of the stuff of dreams but also inspire to dream big, because dreaming keep us moving forward.

















© Courtesy of ELIE SAAB





The jewelry made by Le Sibille is of enchanting beauty and absolute savoir faire, authentic artworks of high Made in Italy craftsmanship.

Le Sibille operates in a beautiful laboratory-showroom in the heart of Rome combining myth, art, history and design. Here they create jewelry of extraordinary beauty and elegance using a technique which combines modern design with the highest stylistic standards.

Each piece of jewelry created by Le Sibille is unique and exclusive, made through a meticulous process of combining and assembling tiny tiles.

Thanks to the extraordinary ability of Francesca Neri Serneri, Camilla Bronzini and Antonella Perugini, the creative souls of Le Sibille, unique jewelry comes to life, each piece telling the story of a true work of art.

Francesca, Camilla and Antonella bring to La Sibille different experiences matured through a shared passion for research and the study of the goldsmith's art of the past.

They form a team of individuals each with profound professional capacity, specializing in mutually supporting complementary sectors.

The founders of the brand have the extraordinary artistic and goldsmith ability to assemble jewels of sublime quality, perfectly balanced to create jewelry whose complexity vanishes in an impression of movement, lightness and uniqueness.

124 © LE SIBILLE



TURANDOT AND THE FANTASTIC EAST OF PUCCINI, CHINI AND CARAMBA

The Museo del Tessuto Foundation's new exhibition is a tribute to the history of opera and art from the first twenty years of the twentieth century, a time when the phenomenon of Orientalism pervaded the artistic, literary and musical scene.

Turandot and the Fantastic East by Puccini, Chini and Caramba (Museo del Tessuto, Prato from 22 May to 21 November) is the result of extensive, meticulous research carried out by the Museum after the extraordinary discovery of a nucleus of costumes and stage jewellery dating back to the world premiere of Puccini's Turandot, from the private wardrobe of the great Prato-born soprano, Iva Pacetti.

This unprecedented, profoundly evocative, multidisciplinary and wide-ranging exhibition is the result of a collaboration between highly prestigious public and private Italian institutions. They contributed to this ambitious project in various ways, reconstructing the events that led to the great Tuscan composer, Giacomo Puccini, selecting the scenographic genius of Galileo Chini to create the staging and set designs for Turandot, which premiered at Teatro alla Scala on 25 April 1926, directed by Arturo Toscanini.

The exhibition co-organiser is the Museum System of the University of Florence, of which the Museum of Anthropology and Ethnology houses a collection of over 600 eastern relics. Galileo Chini, a great exponent of Italian Liberty style, brought these artefacts back when he returned from his travels in Siam in 1913. He personally donated the collection to the Florentine museum in 1950.

Additional collaborators include the Ricordi Historical Archive (Milan), which houses an immense documentary heritage on the history and aesthetics of opera in the nineteenth and twentieth centuries, and Fondazione Giacomo Puccini (Lucca), created precisely to promote and enhance Puccini's immense artistic heritage.

Furthermore, there are loans from Museo Teatrale alla Scala and the Teatro alla Scala Historical Documental Archive, the Uffizi Galleries, the Gallery of Modern Art of Palazzo Pitti, Sartoria Devalle in Turin, the Corbella Archive, the Society of Fine Arts in Viareggio and numerous private lenders.



FARHAD RE





GALATEA

This is the eternal story of an artist who falls in love with his creation ... No one in the real life can match this perfection that he created with his own hands.

The work that came out of his imagination meets all his expectations.

For days and nights, in full lockdown, Farhad Re cuts the triple organza of silk in a virginal whiteness.

The contours appear delicately and Pygmalion Farhad applies himself to carving a light, sculptural, architectural silhouette.

No less than 500 meters of organza were needed to create the 15 dresses of the collection.

Behind the opacity of the material looms the grace of the woman as seen by Farhad Re and whom he calls Galatea, with skin white as milk, and with whom Pygmalion fell in love.

The purity of renewal, of freedom, of letting go, after all these months of lockdown- is also found in the perfectly mastered and hand-shaped geometric shapes that form each dress.

An invitation to dreamlike escape, but also to transform the lines of the silhouette like this long chiseled coat, enveloping, comforting, in which we want snuggle up ...

Very attached to the very essence of freedom through his personal history, the mother of the artist of Persian origin fled her country to regain the freedom to think and dress as she sees fit, Farhad revisits the myth of Pygmalion by giving wings to his Galatea to make her discover the world.

A real desire to share this need for the absolute, this quest for the sublime, this inclination to shape in the loved one a soul mate.











© Courtesy of PR









REAL CHARACTER ...

At 14 already, Catherine Wilkening directed and played Antigone by Jean Anouilh.

She will be an actress and pursue a career in cinema: Jesus of Montreal by Denys Arcand, La Crise by Coline Serreau, La Tribu by Yves Boisset, Le Coeur des

hommes by Marc Esposito ...

She also wrote Les Mots Avalés but she says it loud and clear : « It was the porcelain that saved my life ».

Committed sculptor, she expresses her passion for matter and free expression.

It was thanks to Andréa Ferréol and her famous Flâneries d'Art in Aix en Provence that we met.

A human and creative crush.

This season is the story of an artistic closed-door where different sequences are shot in his Parisian studio.

Catherine Wilkening's works and unique Haute Couture pieces come together as naturally as possible.

The most striking scene is surely that of Madonnas, the latest creations of Catherine Wilkening.

His Madonnas are adorned with gold and porcelain, materials and accumulations are the key words, a shared vision, moreover, many of the works appear in this film as so many evocations to his Art.

It is, also, a hymn to all the women artists who freed themselves in the 20th century.

The collection is organized around this closed room, a lingerie spirit emerges from some of the outfits, lace and embroidery play a key role.

The masculine feminine is not to be outdone, he appears in several scenes.

The tapered trousers with ironed pleats and the large masculine trousers with pleats complete the work outfit, the vegetal silhouette or even the academic style.

Black and white make it easy to read like positive - negative photo film

A return to basics.

Frank Sorbier

© Franck Sorbier - Amaury Voslion









Blacks and whites, applique lace, compressed raffia, drapes, picot organzas ... The textures are shaped. The outlines are emerging. The silhouettes are structured. The material changes according to the imagination of Frank and Isabelle.

Between technical details and artistic escapes, how to transcribe, through a film, this work of goldsmith without altering the original idea of ode to women artists of yesteryear and today?

It goes without saying that Frank is one of the most prolific in artistic, photographic and historical references that he cleverly confronts to sketch the lines of his history.

Silent cinema, German expressionism cinema like Metropolis by Fritz Lang or Das Cabinet des Dr. Caligari by Robert Wiene, surrealism - in reference to Leonor Fini (whom André Breton has always put aside), art deco with the encounter between the Renaissance and neo-cubism, signed Tamara de Lempicka through the modern era, Dadaism ... and certainly the intoxicating world of George Méliès, the initiator of cinematographic specials ... and many more ...

It was a real playground ... But not without risk ...

It was getting to know the rules and succeeding in taming the creative profusion of Frank and Isabelle.

This tribute to women artists has, in my opinion, a protean message and highlights the touch and the perception specific to Women.

O devil the woman-object! O devil the «false benevolence» against women who hide an equivocal part of misogyny!

Those who, in the quest for new aesthetic approaches, have given craftsmanship its letters of nobility. They have pushed the exercise of mastering techniques by offering a new taste through innovation and by disrupting codes.

From Camille Claudel, Louise Abbéma through Nikki de Saint-Phalle and Hannah Höch, an avant-garde that we enjoy today and that we must cultivate and perpetuate for the future.

And what better way than to have offered Catherine Wilkening the role of muse of your collection to embody the image of a woman artist as she herself is a woman artist. A volcano of creative energies, sometimes to be channeled, to bring out the power of who she is: a muse in motion.

Thank you for tearing me away from today's gloomy reality to travel through a chiseled world with stylized speech.

A tandem with vibratory faculty where aesthetic expression gives each fragment a manifestation of meaning like Robert and Sonia Delaunay. And I don't forget my brother in arms, Laurent-Stéphane Montfort.

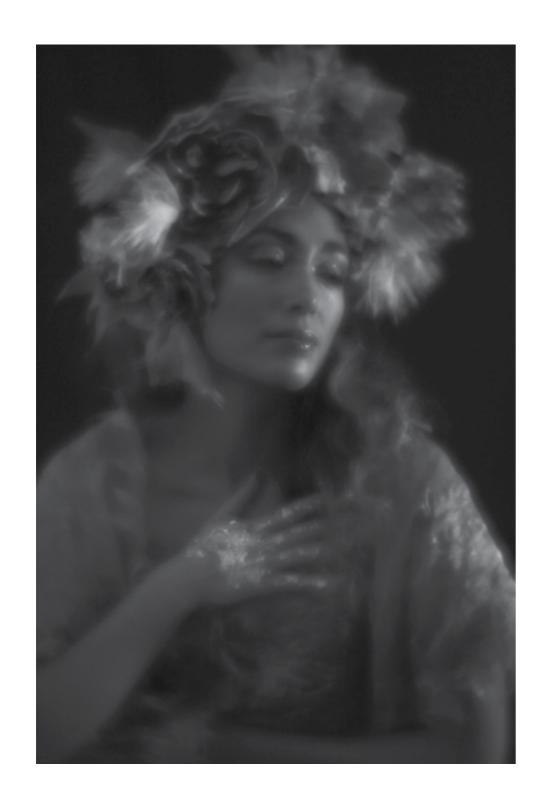
Between lights, cold sweats, framing and slices of fun, three days of filming and a week of editing, an unprecedented adventure that would

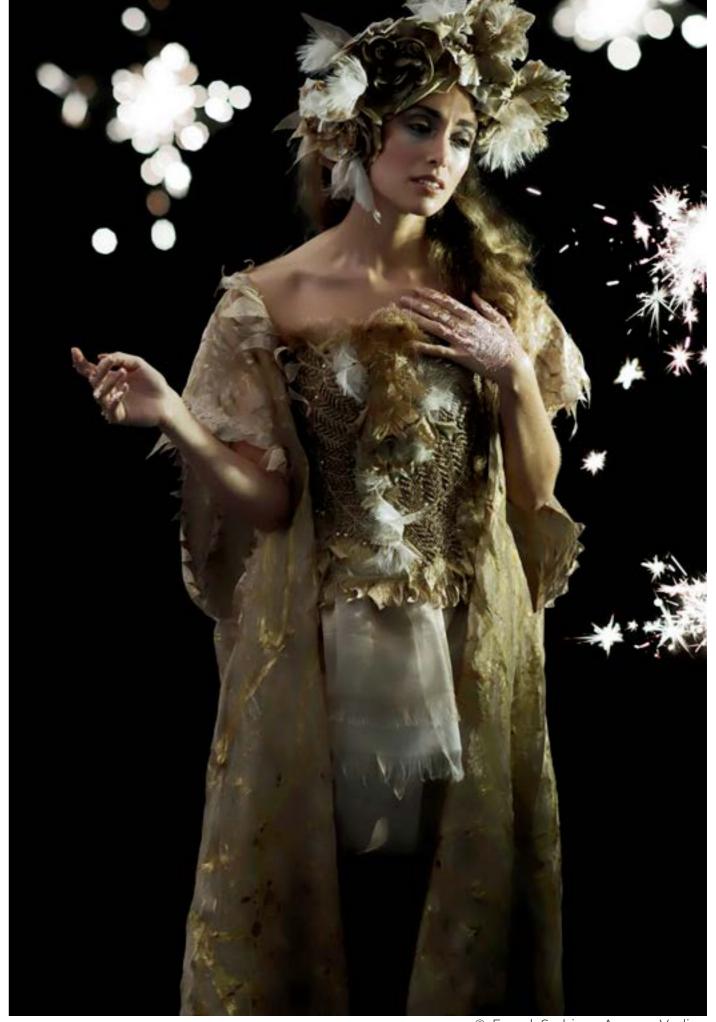
have had a completely different flavor without his presence. When, dear Frank, dear Isabelle, will an epic with scenic confluences à la

Ariane Mnouchkine, with the skin tone Thérèse Le Prat, with James Thierrée?

Bruno Le Page









© Franck Sorbier - Amaury Voslion

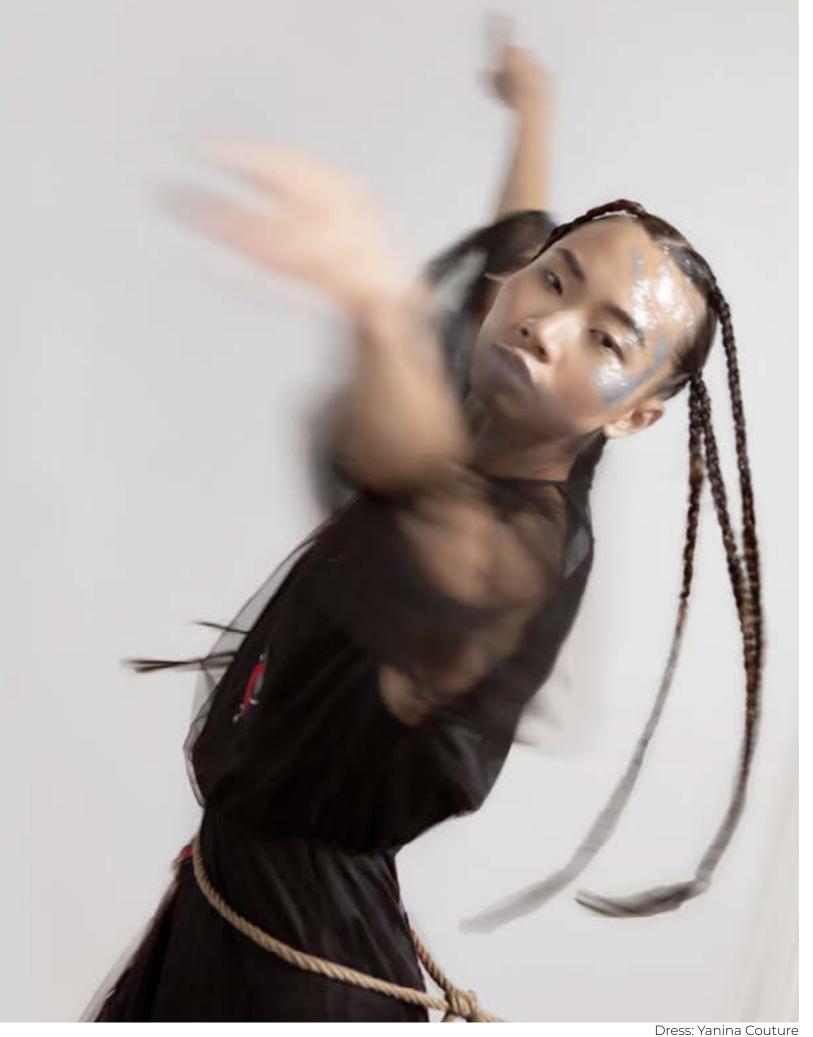


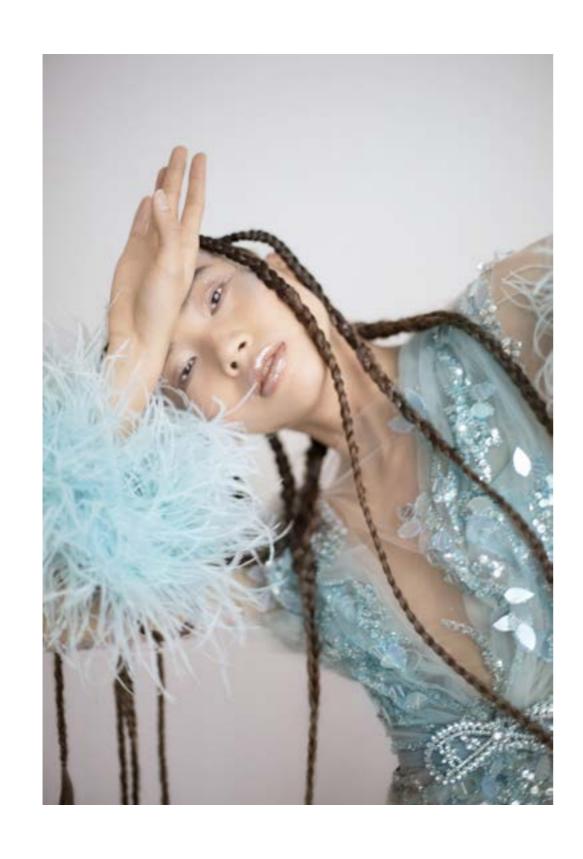
"Break the rope that link you to your negative beliefs and you'll grow beautiful feelings in your heart's garden"

> Photographer: ISSHOGAI Stylist: Christelle SANTABARBARA

Model: XiaoYi LIU Makup Artist: Sandrine BO Hair Artist: Alexis PARENTE @ B Agency Backstage Video: Guillaume FERRARI Assistants: Roxane & Celian Post Production: Feel Good Creative Retouching

Thanks to Monique from Bastille Design Center



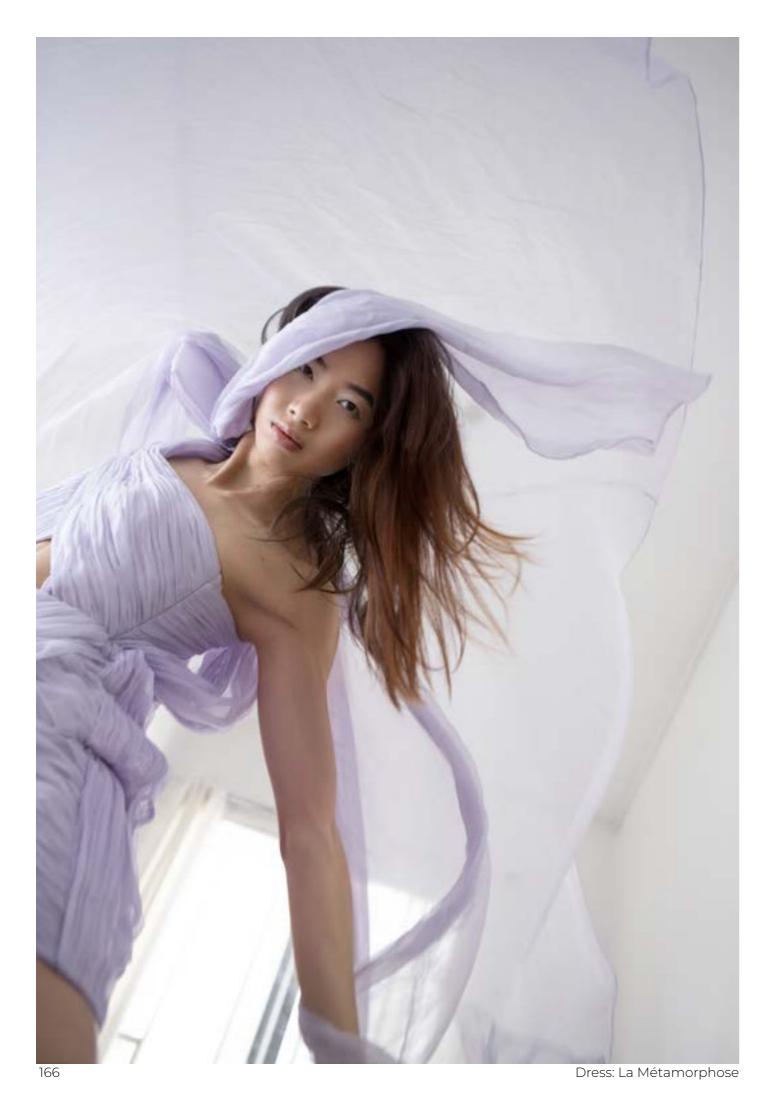


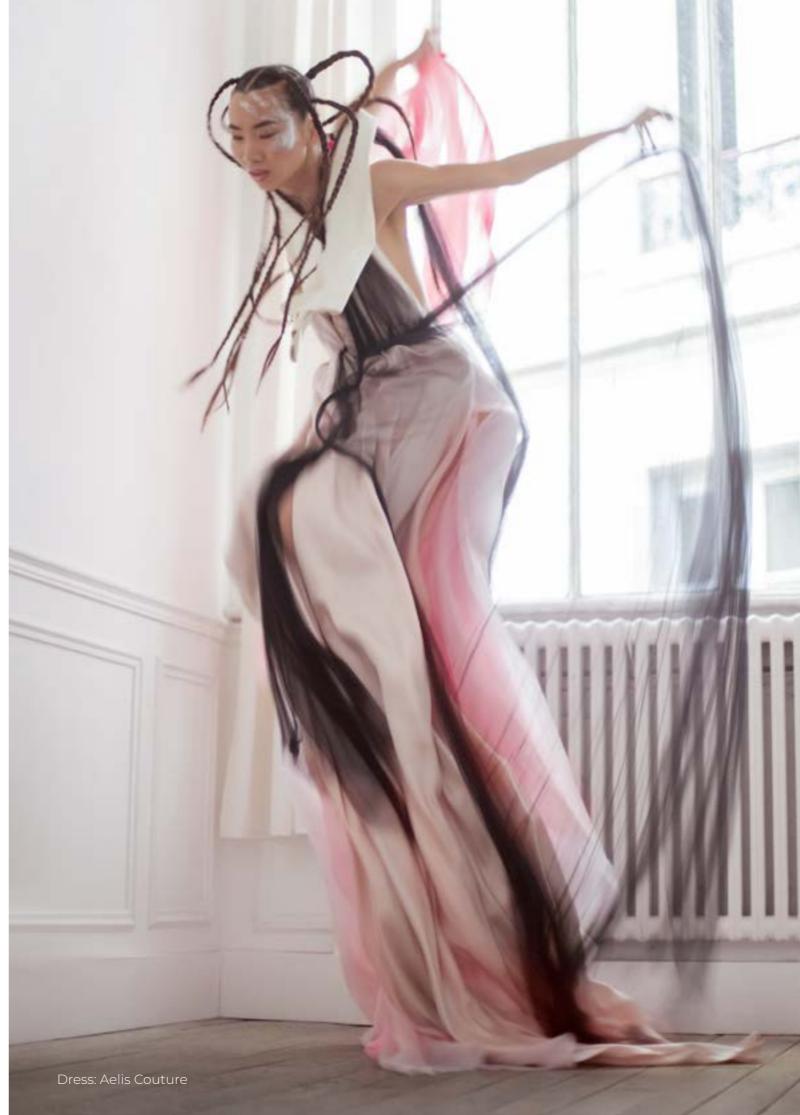


160 Dress: Ziad Nakad







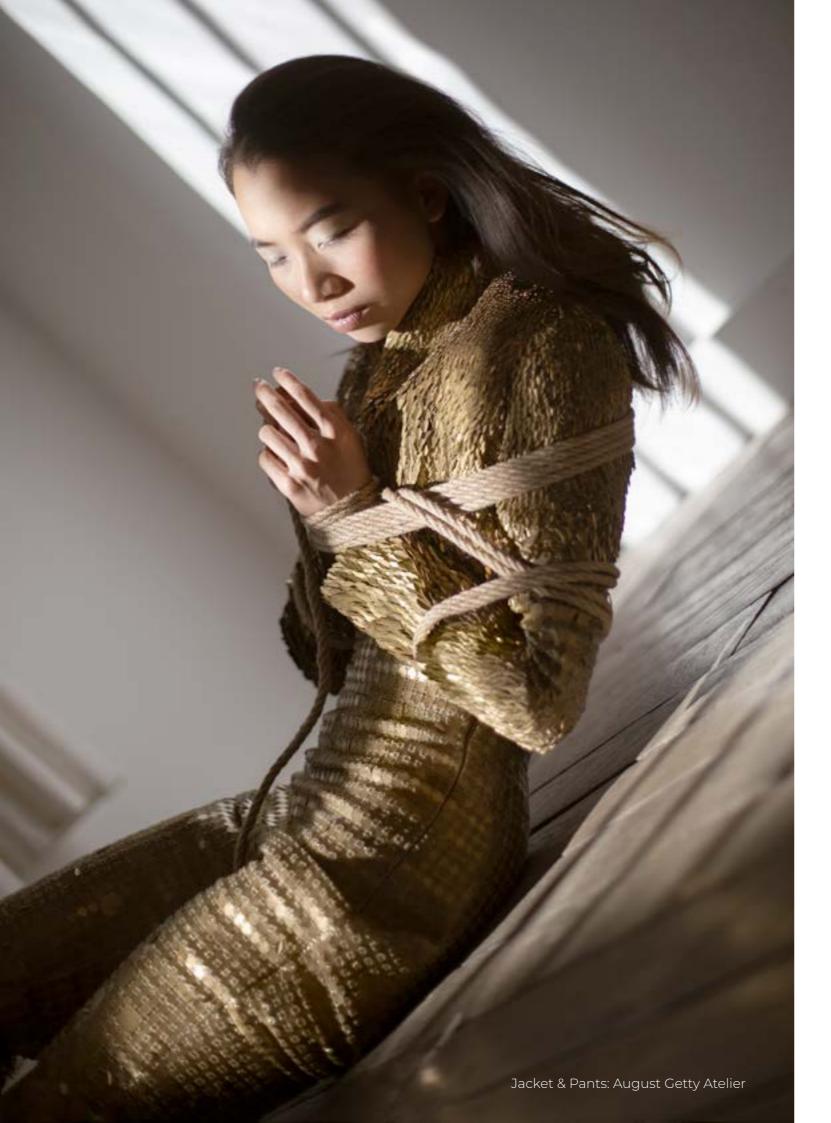






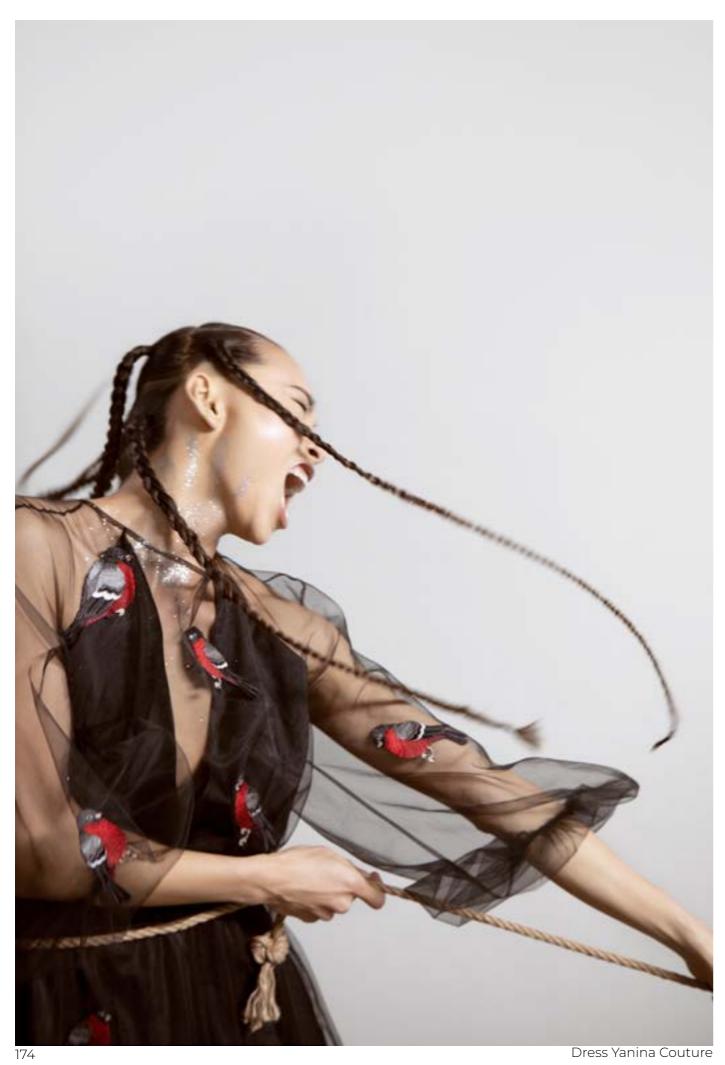


Dress: Farhad Re



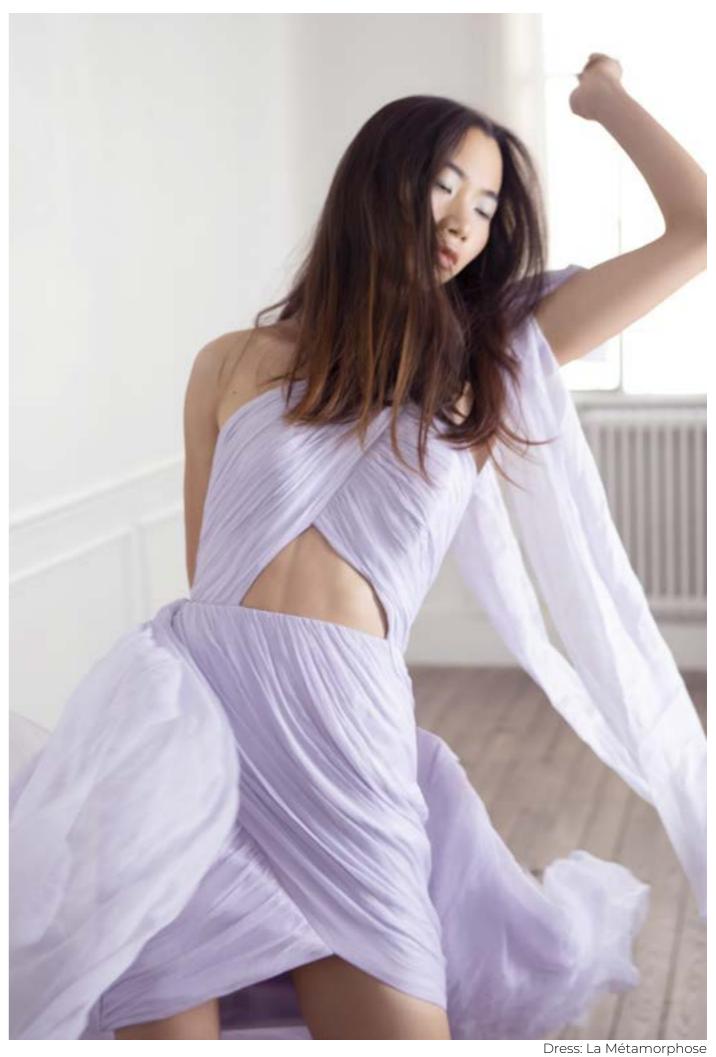


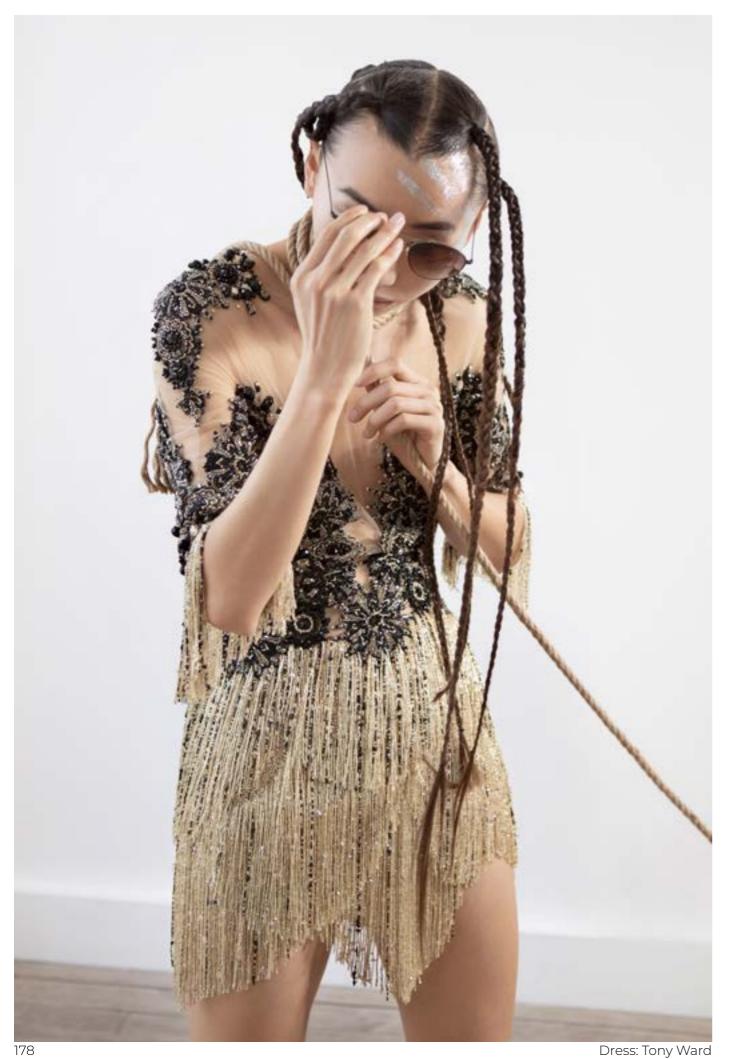
Dress: Tony Ward Bag: Domestique













Dress: Tony Ward Glasses: Nathalie Blanc







Dress: Ziad Nakad (left) Jacket & Pants: August Getty Atelier (right) Shoes: Maya Lakis





SAMATEX Concretizziamo la tua creatività

GEORGES CHAKRA



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A GARDEN IN EDEN

The Couture Spring Summer 2021 collection: 'A Garden in Eden' explores the physical manifestation of a journey to self-discovery in a loud and tightly woven world. Eden sets the scene for an ethereal realm far beyond, and deep within.

Shades of green, white, powdered sky, lavender, and rose, and iridescent silver and antique gold.

The color palette paints a wild scenery of a lush primal forest untouched, beaming with fauna and flora.

The soft shades, playful textures and unexpected sculptural forms slowly animate the collection to reveal wondrous stories beaming to have finally taken their true shape.

The intricate embroideries and detail of feathers and chains magnify the duality of the collection mirroring the language within the self.

This Eden portrayed throughout the Georges Chakra Couture Spring Summer 2021 collection is passionate and fierce. It exudes a bold and vibrant nature.

Like a siren, it calls to its guests to push through the surreal and mystical to find self, balance, and freedom.





















© Courtesy of GEORGES CHAKRA

AUGUST GETTY ATELIER











Blending digital artisanship with traditional craftsmanship in bold new ways, TINITUS represents a milestone in the ongoing symbioses of fashion and technology.

"I wanted to create a world safe from judgement and bias where you are free to be yourself," says Getty.

"A place you can access that allows you to repaint your past in vibrant color."

The virtual world and wardrobe took over six (6) months to complete, utilizing advanced CGI software and unconventional design methods to intricately render the handmade elements of Getty's designs with precision and elegance. Each sequin, stitch, and precious stone is individually positioned on the virtual silhouette with a meticulous attention to detail that parallels couture-level workmanship.

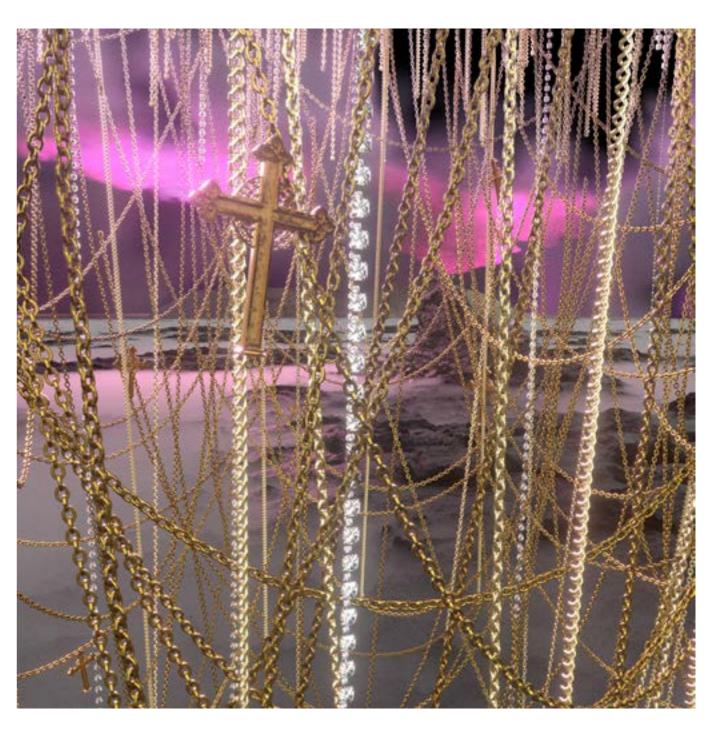
This first experience of TINITUS will be housed on the AUGUST GETTY Atelier temporary website, eventually transitioning to an immersive web experience in anticipation of the Paris Haute Couture show in July 2021.













A MOMENT OF INTROSPECTION

The aim of Giambattista Valli's Haute Couture 20 collection is to invite its viewer to a moment of introspection and to recognise the importance of gestures.

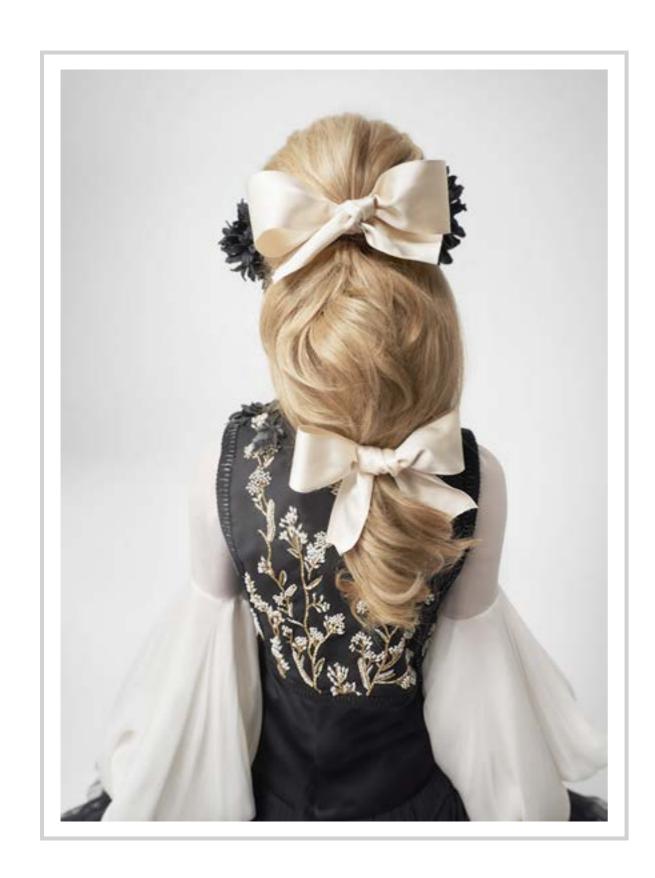
The presence of the dancer embodies the idea of an messenger of Olympus who seeks to unveil memories, new emotions and spirits in the soul of the Valli creature.

When it is beyond one to physically travel, the Couturier takes our hand and bring us on an intimate journey of the mind through a powerful mix of two cultures and histories, the coming together of which create the ground to welcome social progress and a unique instance of cultural enrichment.

It isso that Hispanic iconography and Islamic Art find baiance in complex layers of volumes, silhouettes and attitudes. While in ready-to-wear collections, every silhouette narrates a chapter of the same book, in Haute Couture, every creation tell its own story; volumes are emphasised by multi-layers of light textiles, cascades of taffeta ruffles and remarkable shapes created by the tension of the tulle fabric itself

Fragments of Sevilla and its harmonious collision of architecture and styles, hues and lights, seen though the eyes and the camera of Giambattista Valli himself not only portray the" Savoir Faire" of the Ateliers, but also unfold the inspirations and research behind the creations, and inspire knowledge and curiosity in new generations.









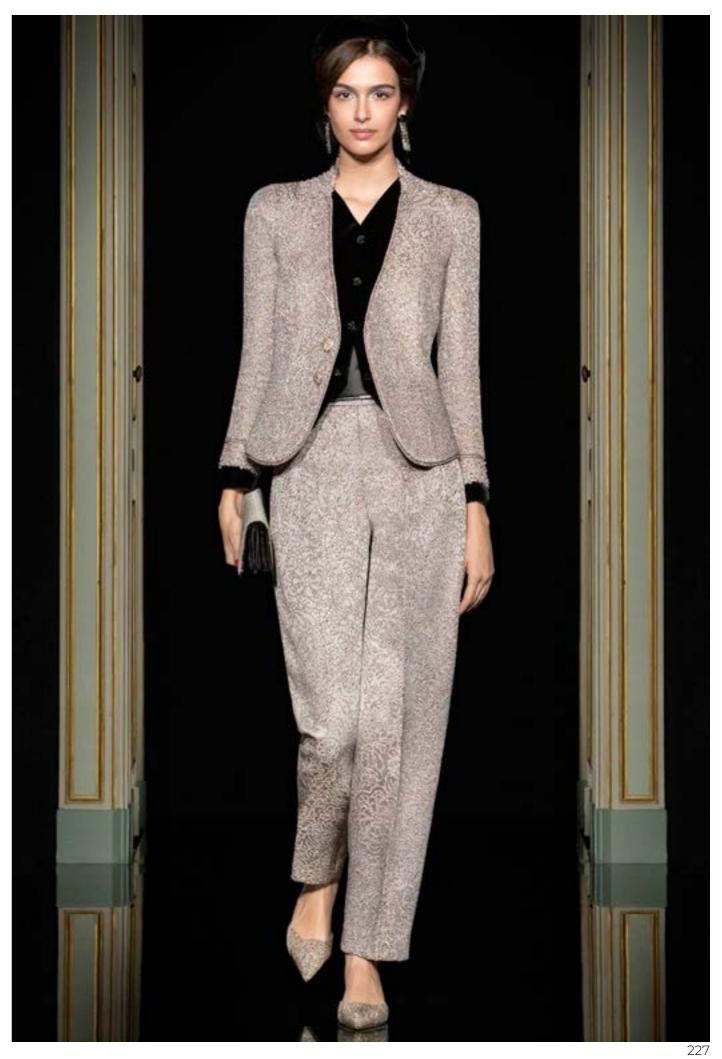




GIORGIO ARMANI PRIVE'









OMAGGIO A MILANO

"Couture is rooted in fashion history. It represents the pinnacle of creativity and sartorial skill, but is a world available only to very few. Today, through the democracy of the Internet, we are able to offer a front row seat to everyone."

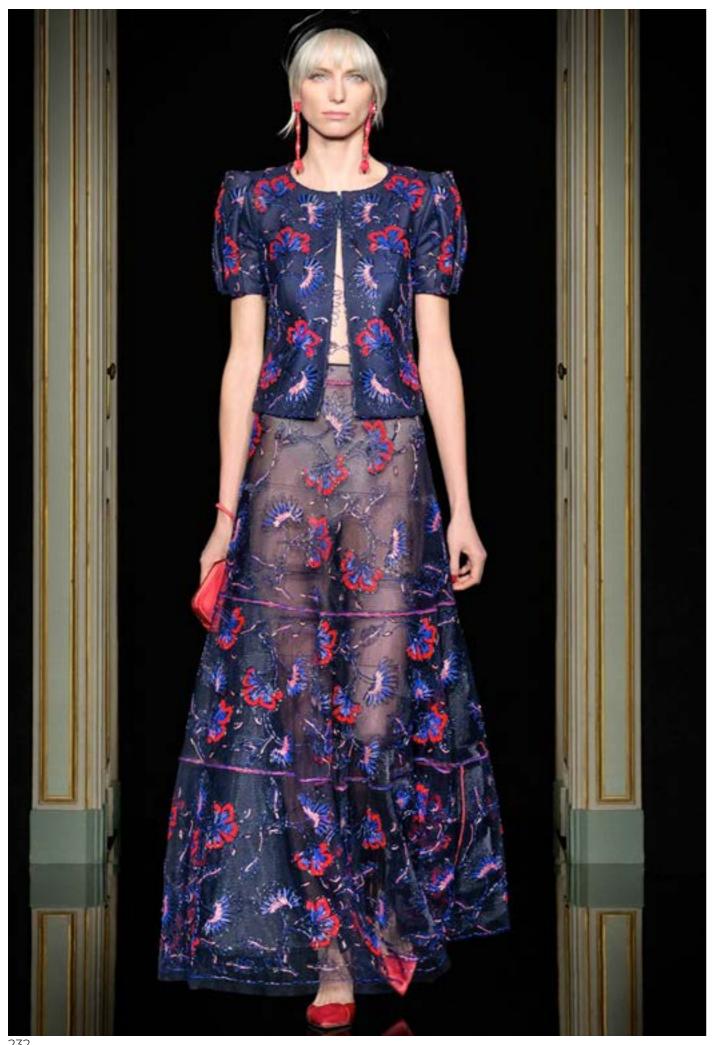
Giorgio Armani

It is the collection that tells the story of Giorgio Armani's journey, his sense of freedom, his independence from fleeting trends.

And in this Giorgio Armani Privé collection, presented for the first time at Palazzo Orsini, the heart of his Milanese atelier, where the clothes are conceived and take shape, one can detect the desire for perfection and a pleasure taken in light and colour, the result conveys the profound aesthetics of Haute Couture to the younger generation.









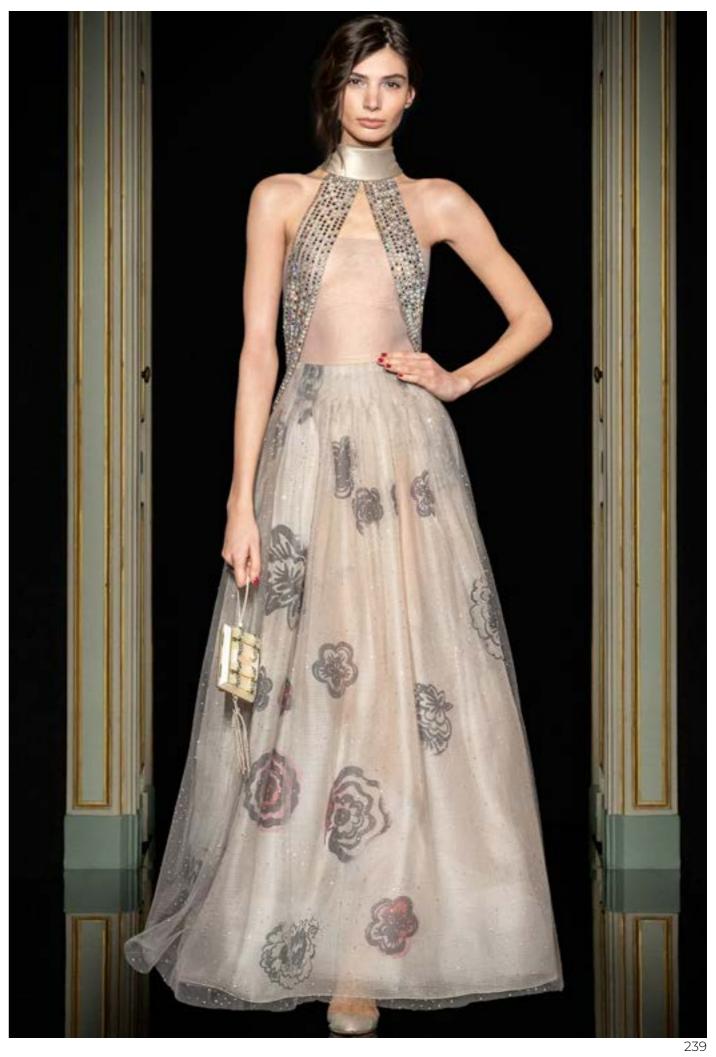


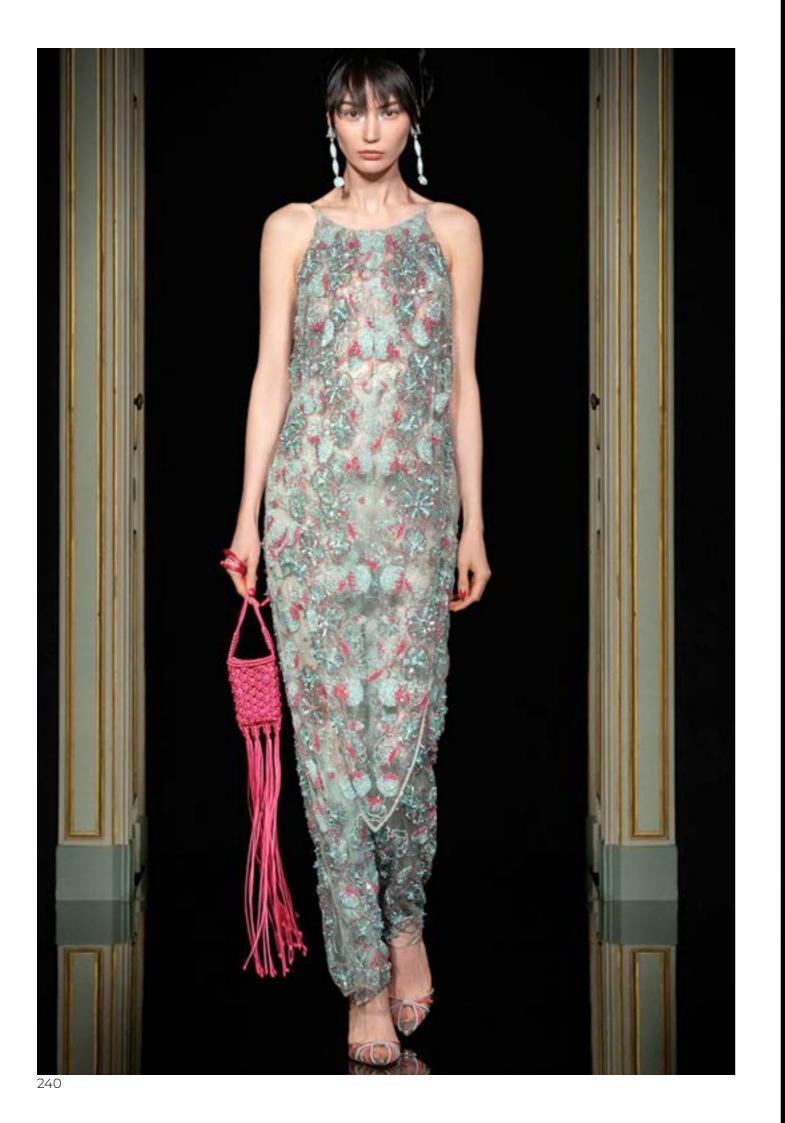


















© Courtesy of GIORGIO ARMANI PRIVE'







LUXXU's Empire is shaping its future by setting trends with timeless pieces and refined elegance. Lighting was the start of a luxury journey stating itself as classic with a modern twist. Today, a new epoch unveils at LUXXU. Daring ambiances are an everlasting aesthetic language shared by every element. LUXXU now allows you to create those ambiances as the brand uncovers a crucial imperial complement, a Furniture Collection. Offering resembling noble materials and finishing, where customization blossoms as brand capital. Be our guest and get inspired by a distinctive collection of timeless pieces.







TSEUNDÉ

"Tseundé" means exchange in the Ewondo language of Cameroon. Exchanges between different cultures and civilizations, different parts of the world, characterize humanity. At a time when we are precisely deprived of these vital exchanges, if not in a virtual way, Imane Ayissi wanted to continue to explore the relationships between different cultures, especially African cultures and Western cultures as far as fashion and appearance are concerned. Even if it means plunging back and taking inspiration from an unfortunate period, that of the 18th and 19th century and the intense colonization of the African continent by Europeans, when the Western garment, skillfully cut, buttoned, covering the body entirely, tried to replace the African way, made of draped, sometimes very ornate, symbolic fabrics, but simply rolled up on a free body, which could otherwise be entirely visible. These new constraints, imposed by the colonists and unsuited to the climates. history and sociability of the conquered regions, also generated resistance, clothing mix, and therefore new creativity and new African appearances.

But this inspiration also led Imane Ayissi to dream of other more harmonious, more balanced exchanges that could have taken place between these two cultural areas and could have given birth to totally new types of clothing.

This collection is also a reflection on the fashion industry versus the fashion craft industry in the current context. Haute Couture is precisely the perpetuation of a more humane, adaptable craft, respectful of individuality, almost without waste, but which today tends to reserve itself for exceptional, unaffordable, even unwearable garments. If this collection includes, of course, evening gowns, I also wanted to create a daytime, everyday Couture, where easy and wearable clothes are sublimated by tailor-made, precious materials, perfect manufacturing, and artisanal techniques that make them unique. In particular craft techniques from the African continent, always with precious Kenté from Ghana, woven by hand, but above all batiks from Ghana and Nigeria, called Adire. Using stamps, wax and dye, this technique allows to print textiles with simple but vibrant designs, with a depth that modern printing techniques rarely allow.

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© Courtesy of IMANE AYISSI

ARNOLD & SON





PERPETUAL MOON "YEAR OF THE OX"

The year of the Metal Buffalo has been the inspiration behind a scintillating production of the Perpetual Moon. Arnold & Son dreamed up a powerful animal, an immense moon, refined production drawing on the Manufacture's know-how, and the variety of motifs offered by the mineral kingdom. Yellow gold and specular haematite dominate by day, and at night the scene lights up.

In honour of the traditional Chinese zodiacal calendar's new year, Arnold & Son has produced an eight-piece limited series of its high-precision moon-phases model decorated with a buffalo. The year of the Metal Buffalo begins on 12 February 2021 and symbolises appearement, dialogue and soil fertility. It is thus a powerful and docile animal that is represented on the dial of the Perpetual Moon "Year of the Ox".

Immensity

Arnold & Son have installed their large moon in the night-sky that forms the dial of this exceptional time-piece. In a large aperture, a disc turns to show us the age of the heavenly body, the appearance of its crescent and its light. This moon is crafted in mother-of-pearl, its shadows are hand-painted and it is coated with Super-Lumi-Nova.

In the daylight, it is almost white. In the dark, it lights up from within and takes on a new aspect, with details emerging. Further along on this disc, the constellation has been created using the same methods.

Rarity

Arnold & Son continue to make the most of the infinitely varying textures nature has to offer. After obsidian and aventurine quartz, it is specular haematite that has been selected for making the dial of this Perpetual Moon. This variety of haematite is in laminated form, with layers that are naturally smooth and shiny.

As with all haematites, due to its iron composition there are silvery flakes in its totally black mass. These glittering specks have also been incorporated into the double-faced alligator-skin strap, the outer face of which is black, flake-speckled and embellished with stitching in veritable platinum (Pt950) thread.

Horns

But the unique and exclusive signature of this limited series is the buffalo with immense horns standing, imposingly, at 6 o'clock. It is a miniature gold sculpture featuring the animal in a majestic posture. In the background is a scenery of multi-storey pagodas, hand-painted with gold powder.

Their windows have also been painted with Super-LumiNova. Thus at night-time, these temples are lit up from the interior and the Perpetual Moon takes on an inhabited aspect.

Accuracy

Like all the movements used by Arnold & Son, the calibre A&S1512 was entirely developed, produced, assembled, decorated, adjusted and cased up in the brand's Manufacture in La Chaux-de-Fonds. This calibre is based on a large barrel with an oscillation frequency of 3 Hz, giving a 90-hour power reserve.

Last but not least, the moon-phase display of this movement will remain accurate for 122 years before deviating by one day from the actual appearance of the moon in the night-sky.

© ARNOLD & SON 2.



ROOTS OF REBIRTH

Iris van Herpen shows her latest collection 'Roots of Rebirth' during Paris Haute Couture Week on January 25th 2021. During such rarefied times, the designer explores a symbiosis of high technology and the artisanal craftsmanship of couture, through a collection that references the intricacy of fungi and the entanglement of life that breathes beneath our feet.

Through 'Roots of Rebirth', Van Herpen notions towards the miraculous lacery of interconnectedness from the natural 'wood wide web,' weaving a dialogue between the terrestrial and the underworld.

The work of Iris van Herpen is often described as ethereal and transcendental; a chimeric exposition, radiating shapes that reference the relationship between the human body and the natural world.

This season, the Dutch designer explores the rich, yet deeply fragile interconnectedness of an unfamiliar world, the enigmatic fungion empire and the life-bearing fine threads of mycelium. The collection details the extraordinary existence of this winding 'fabric of life,' the marvelling world of undergrowth tapestry.

In reference to the book penned by scientist Merlin Sheldrake, 'Entangled Life' notes that 'fungi is the ecological connective tissue, the living seam by which much of the world is stitched into relation.'

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

The interlaced organism has truly shaped our surroundings, despite its often unseen efforts underground, it underpins Earth's ecosystems.

Through the infinite interactions beyond our daily comprehension, these networks embody undiscovered growth and intelligence. It is this 'ecological connective tissue' that enhances the circle of life, and its constant exchange of information bares many parallels with urban environments.

The primordial appearance of mycelium threads, in constant communication, are microcosmic of our functioning society, from the circulatory system within us; branches of trees; rivers touring through landscapes; to the modern ingenuity of transport or the digital web of the internet.

'Roots of Rebirth' extends its own branch, an invitation to a sequence of 21 looks inspired by roots and spores. During the show, the models seem to magnetise a living lace of spores with each stride, the entanglement of each garment resembles roots of regeneration. Two looks embody the 'henosis' technique, in which multiple translucent layers of duchess fabric were dyed in pastel hues, forming a 'mantodea' motif

An off-white lasercut venation formed by a myriad of hovering fins sprout outwards, radiating each motion into a delicate lacy array of invisible interconnectedness.







In other creations, hand-embroidered roots surge and symmetrically entwine the body in transformative tones, from liquid copper to deep shades of burnt umber. Hand-pleated mahogany silk were draped to fan out into hemispheric blooms.

Iris van Herpen amplifies her kinetic ethos, citing the constant state of metamorphosis in the fungi queendom.

Two kinetic crowns were created in collaboration with artist Casey Curran, each gently shape-shifting their silhouette, continuously re-framing the visage.

Eighteen transparent monofilament threads snake their way through a series of 18 brass coils, arranged to create a serpentine motion in the lifting and falling of each quill, symbolic of the turbulent motion of our minds, through which we rectify our reality.

The unseen splendour of each garment echoes fungi activity, in which glass-organza were intricately pleated in an ombré of white to vivid amber, branching out from a hand-embroidered bodice to form fractal networks. A mosaic of fine-edged liquescent gills were 3D embroidered onto expandable lace, lasercut to parametrically reveal fine details of skin between amethyst hued fibre.









As fungi maps the skin of the earth, such is also the composition of Van Herpen's Haute Couture. In another look, upcycled fabric made from marine debris by Parley for the Oceans was printed and incised into thousands of fine trilateral tessellations, initiating a fragile symbiosis with the skin through seamless gradients in translucency.

The mysteries of the undergrowth influence the composition of our sacred planet so selflessly through shape-shifting silhouettes that bring the promise of a renaissance and regeneration. The collection is a performance dedicated to the importance of our being and the valiance of nature.

With the persistence of time, evolution prevails, and while these beings are never truly fixed, they exist merely in a state of flux, a

rippling fabric of life itself, dancing to the benevolent beat of rebirth.

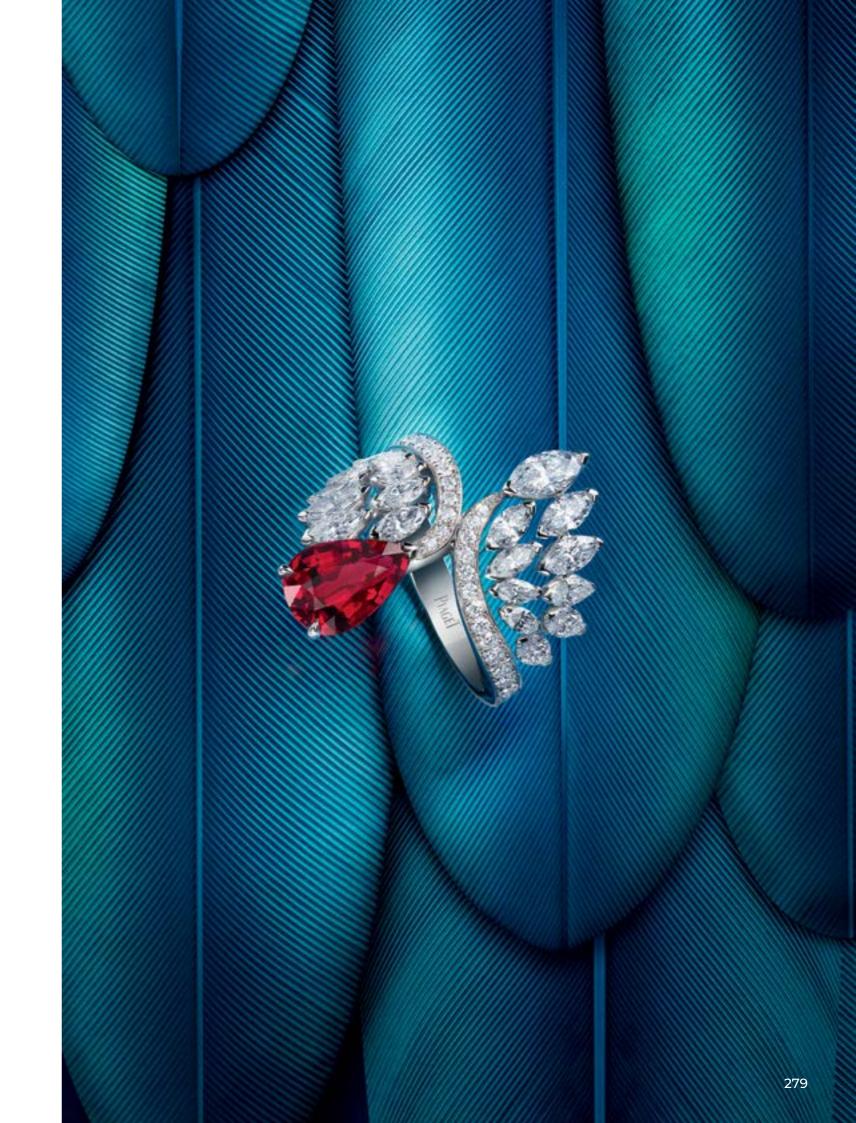






PIAGET

WINGS OF LIGHT



ENCHANTED FLIGHT

Transcending precision and perfection, we soar with the Piaget Bird on its flight of imagination and inventiveness through the tropics, to reach a tranquil oasis of wonder and harmony, where, as the setting sun glows as embers towards dusk, we emerge to celebrate excellence in an explosion and crescendo of exotic brilliance.



MAGNIFICENT HAVEN

As our journey continues across glistening lands we reach a magnificent oasis and come to rest in an enchanted clearing. Beyond cascading rivers of blue, fierce waters become quiet pools. At the heart of this jungle is a haven where clean lines and smooth shapes mirror the balance of nature as earth, stone and water unify in perfect harmony. This natural pool, poetically called 'cenote' (translated from the Spanish as 'holy well') is a place of rest and refuge, where the colour of the water reflects and sooths us into a gentle state of calm.





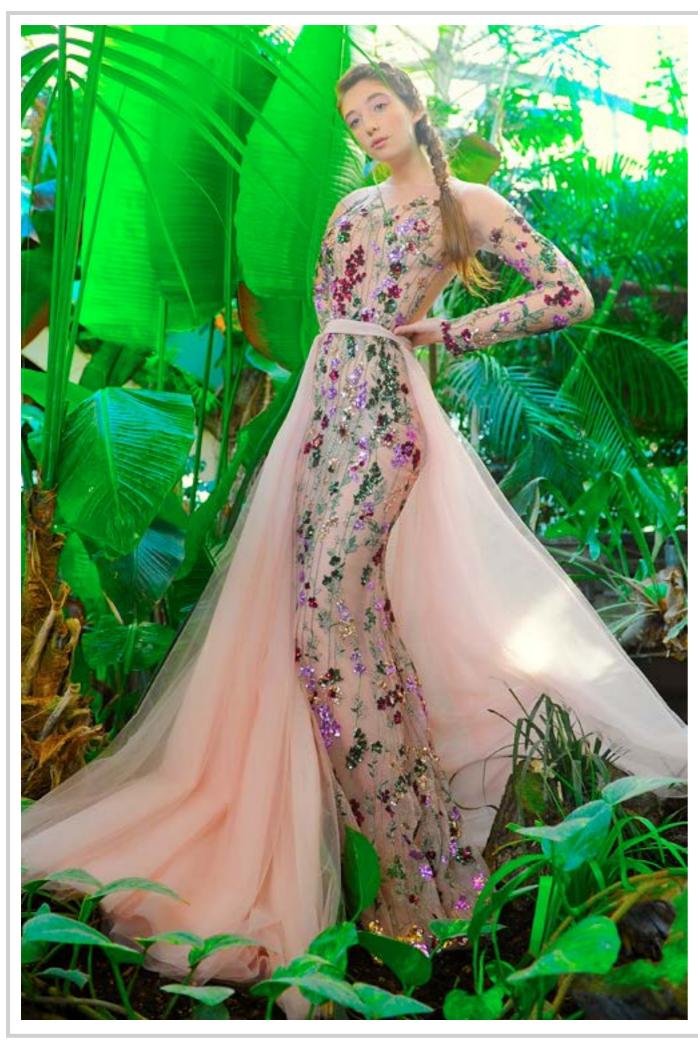
ECSTATIC DANCE

Rested and revived, it is time to celebrate the wonders of this world, as the sun sinks into a golden glow, the colours of its setting bathing all in a rosy richness of golds and pinks. Across the painted landscape, rainbow colours begin to illuminate the night, washing everything they touch with a magical richness.



LA MÉTAMORPHOSE





FLEURS DE VILLE

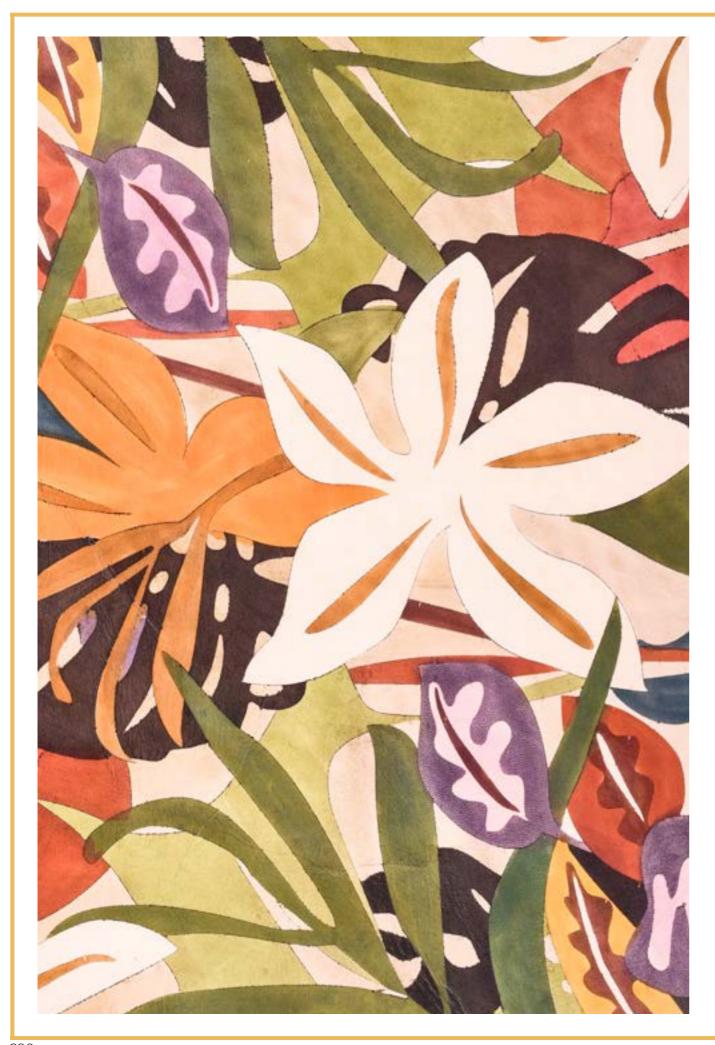
The flowers of rebirth and renewal bloom in the tropical garden of La Métamorphose for this spring summer 2021 couture collection.

Light, airy, delicate dresses in which silk, chiffon and embroidered tulles mingle; hand-cutted petals embellish the shoulders of the evening gowns. The colors are frank, assumed, like the desire to return to recklessness and sweet summer dreams. Like an outbreak, we go from pastel blue, to nude pink, to powder violet, then come fuchsia and royal blue, symbol of rebirth. An assuredly joyful and romantic collection. The collection is made only with fabrics made in France, Ewa and Margaret, the designers, once again underline their attachment to France and to French know-how. The final touch of the collection is the flower organza wedding dress, worn in two versions: a closed flower which opens up thanks to a silk belt and transforms into a long dress. The dress required 100 hours of modeling and 4 weeks of assembly, petal by petal in order to give the result of a blooming flower. Each petal is glazed and strass embroidered in order to give the illusion of the white rose wet by the morning.

The shoes created especially for the collection by Ginissima use the fabrics and colors of the collection.

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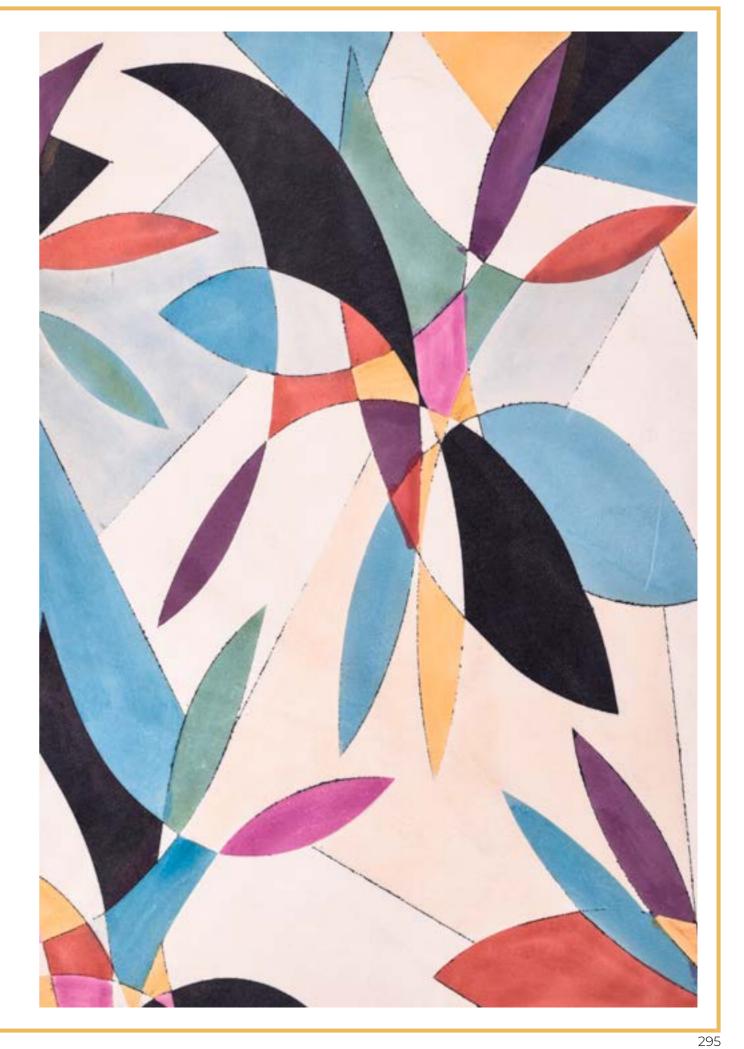
BAIADERA

HAND-PAINTING BAGS The history of Baiadera is a fantastic journey through the colors and scents of the warm land of Campania that Anna and Maria Rosaria wisely express and translate thanks to the production of their bags. All Baiadera collections can be defined as a real "ART FASHION".

The deep knowledge of leathers, the search for innovative techniques of "hand-made" painting and the extraordinary creativity and intuition of the Supino sisters for aesthetic and graphic looks, which no woman would give up, has allowed them to create exclusive bags collections, unique and inimitable: a real "must have" for all those women who do not want to give up luxury, elegance and originality. Owning a Baiadera bag does not only mean choosing an exclusive and original style, but it is surprising to find that it turns into an accessory that you can never give up, incredibly discovering that you always have it with you on every occasion.







© Baiadera 295



RAHUL MISHRA





THE DAWN

In nature, nothing is perfect and everything is perfect.

Alice Walker

In its incomprehensible ways, nature knows how to sustain herself. When the last tree is felled, life will sprout from the cracks and blanket what is left behind.

The starry night will conspire with crystal dew drops and concoct an array of bright hued mushrooms.

Rings of magic will emerge. Entrapments of old souls, akin to a billion years ago, frilling in layers and ornamented with wildflowers—will be penchants of a new dawn.

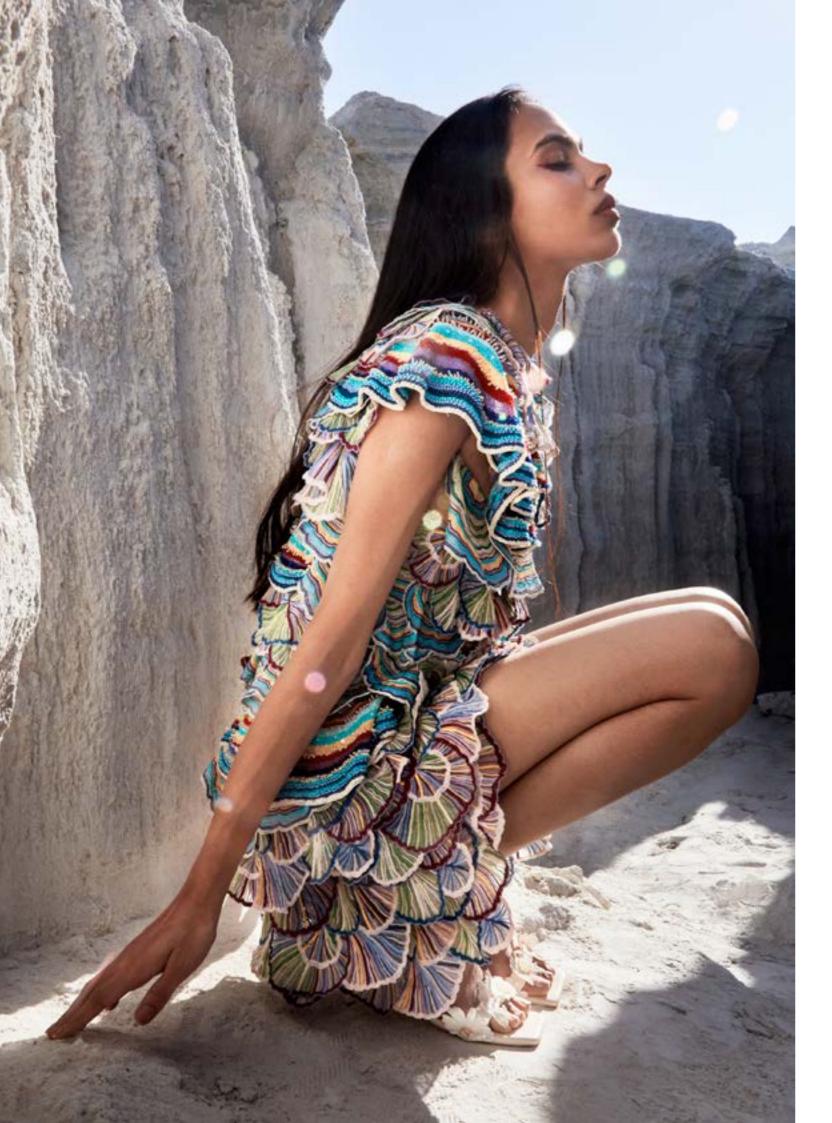
Death will translate into life. Like a beautiful beginning veiled in a painful ending, weed, lichens & 'the mushroom', shall render old to new.

Perhaps the growth circles of a tree will re-form themselves on the skin of a mushroom only to say, that the soul lives on. The utopian aftermath due to human deeds where life will refill the planet after we are gone.

'The Dawn' contemplates the state of environmental damage and imagines the world that shall live beyond the interference of the human species. It emerges from an intensified realisation during the lockdown that the humans may not have to save the planet, but themselves.

The planet perhaps shall survive regardless and the human species may succumb to their weakness.





Filmed in a pristine marble dump-yard situated in the state of Rajasthan in India, the collection represents a flush of life. A retrieval of colour to a world drained of its natural resources, abundance and animation through years of piling marble dust.

The models, as nature herself, wear exotic mushrooms separately hand tacked over the glimmering tree-bark-texture hand embroidered on tulle and silk organza that is further embellished with wildflowers.

As says the botanist, Nicholas P. Money, 'Mushrooms are masterpieces of natural engineering, the most wondrous inventions in evolutionary history.

Each of the mushroom forms is individually engineered through a unique pattern making process assisted by novel hand embroidery techniques, in order to achieve a realistic fall and movement.

Shapeshifting silhouettes constructed with meticulous placement of these forms aim to replicate life in convergence with human imagination.

A coming together of hands to lay the quintessential craft of hand embroidery alongside design intervention and contemporary application of our core values of slow, ethical & sustainable couture. Garments that wish to propose to its viewer, a simple question: do we wish to continue witnessing the marvels of nature present to us on this planet? Because we may be required to dig within ourselves for wisdom and realise the change.









RONALD VAN DER KEMP





ETHCAL DADA



COUTURE AS A MINDSET IN A
TUMULTUOUS WORLD
COLLAGING TRASH INTO TREASURE
COUTURE
ART
OBJECTS
PICTURES MOVIE
'BEHIND CLOSED DOORS'







A surreal, glamorous and nostalgic reverie, featuring eccentric characters going haywire, residing in their suites and roaming the corridors in an almost abandoned Hotel de L'Europe*****

'The world is full of beautiful things we can't see anymore, because we are too busy to consider them or too rookie to appreciate them.'

RVDK used felted textile trash made from discarded uniforms developed by 'i-did', molding a corset in one seamless piece and trimming it with a border of handwoven leftover metal chains.

RVDK brought back the 'Boucherouite' weaving technique they introduced a year ago, working again with 'Carpet of Life', creating intricate 3D textiles with leftover fabric scraps to replace fur and fake fur.

RVDK gave new meaning to vintage wall coverings, leftover couture fabrics, antique kimonos, surplus feathers, fringes and beads and turned them into dresses, pillows, art and accessories.

RVDK created elaborate pieces of textile art from scraps by collaging, hand painting, dyeing, quilting, appliqueing, embellishing, hand weaving and embroidering.

RVDK reimagined discarded hotel 'paintings', printed reproductions of Dutch masters - into new works of art.





The shape, the drawing, the matter and all that strikes our eyes through art forms, enter like a light in our soul, making us live deep emotions, infusing in the heart of the observer an indelible sign that adds shape and space to sensitive minds, enriching them of their cultural and emotional baggage.

The attentive look, curious and inclined to emotion draws great experience as great is the experience made by those who have the opportunity to be in front of the works of Giulio Dorigo, a personality who has been able to give color and shape through a path backwards of his life, in indelible moments inscribed in his memory where a character, a woman or a feeling, have marked the moment lived where the moment is now, living true and direct creative experiences, where the simplicity of analysis transforms the gesture in creative act and true.

The titles of Giulio Dorigo's works introduce us in a direct way to the experience of observing his works, living them in their most total energy.



© GIULIO DORIGO 321





Acclaimed fashion house ELIE SAAB and Black-box Global Luxury Group (GLG) are proud to announce an exclusive partnership for its first foray into fine watches.

A global licensing agreement will see Blackbox GLG, which specializes in the high-end segment of designer and contemporary brands, manufacture and distribute ELIE SAAB's eponymous collection, ELIE SAAB Timepieces.

The line of 28 ladies' styles will launch globally online for international sale and in-store for the Spring Summer 2021 season, beginning with select retailers and ELIE SAAB Boutiques this February.

The watch designs take inspiration from the feminine yet forward style of ELIE SAAB's haute couture collections and combine to encapsulate a beautifully bold spirit.

The line is spearheaded by EAYAN – a family of five unique watches featuring an eye-shaped face and spiked embellishment.

The protective symbol "represents a divine, watchful gaze".

Masood Naseeb, co-founder of Blackbox GLG said: "As a leader in the production and distribution of luxury goods, we are thrilled to reveal this collaboration with ELIE SAAB, a true reference for modern elegance from haute cou, ure to accessories.

The global launch will see the inaugural timepiece collection land in showrooms in key retail centers across the Middle East, North Asia, the main European capitals and the Western and Eastern coasts of the United States, as well as online."

Founder and CEO of Blackbox GLG Rico Pross added: "The launch of ELIE SAAB Timepieces marks an exciting new chapter, where together we will bring the brand to women around the world, both life-long customers of the house and a new following.

We are confident this shared vision will be a successful partnership for years to come."

CEO Elie Saab Jr commented: "ELIE SAAB has expanded considerably into new categories to become a lifestyle brand serving today's customer with a diversified shopping experience.

We are pleased to form this strategic alliance with Blackbox GLG to further enhance our offering.

"We have undertaken a detailed process to create a distinct aesthetic for the timepieces, which can be worn by the modern woman as a statement of sophistication, crafted with excellence to perfectly complement any look by day or night."





SCHAPARELLI

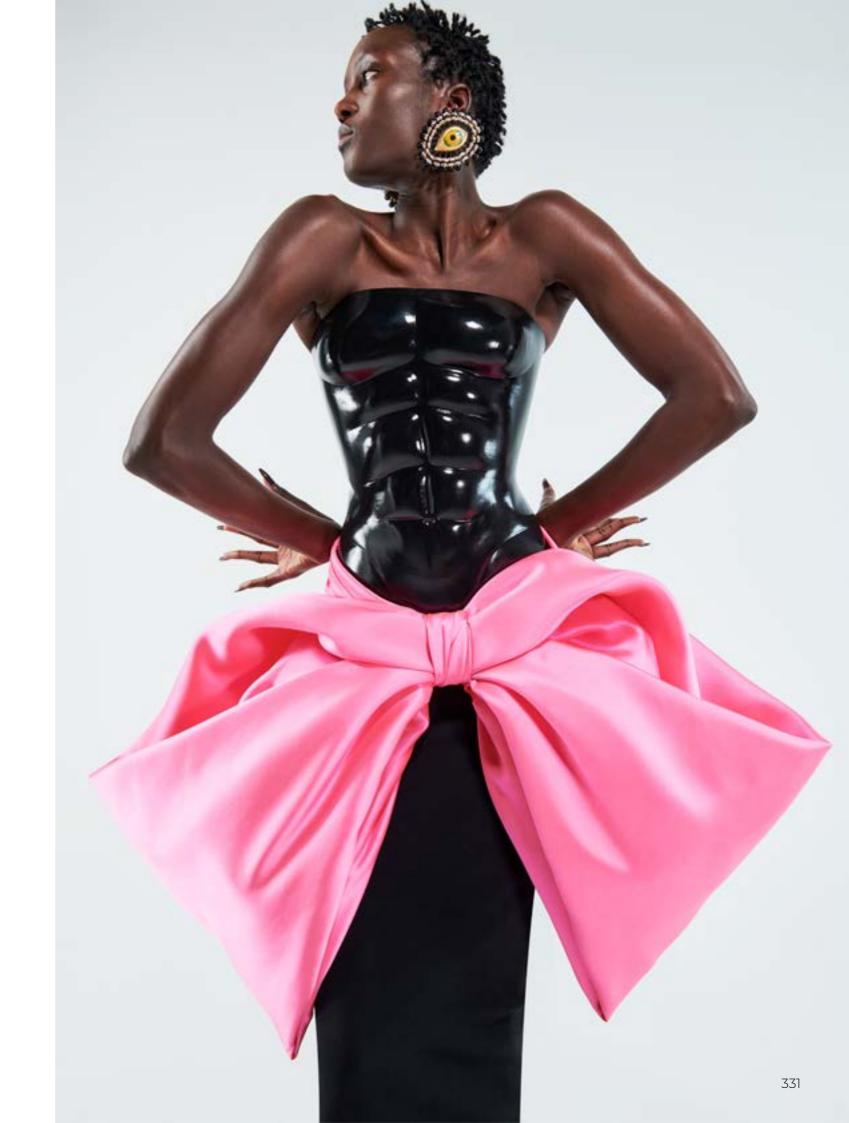
"Here is what the word "couture" conjures in the popular imagination: delicate embroidery, fragile as lace; skirts made from yards of silk; dresses as inoffensively pretty as something from a fairy tale, a vision unchanged from couture's pinnacle in the 1950s.

But who says this is what couture has to be?

In this, my third collection for Schiaparelli, I wanted to challenge the idea of what couture is, and should be, by making clothes that respect the tradition of not only this Maison, but the artistry behind it, while at the same time exploding the cliches associated with the genre. I want to make an alternative couture house. Here, the fantasy isn't princess dresses or polite garments; here, the fantasy is within.

These are clothes that make you aware of the fact of your body, that make you think about how you move through the world. Elsa Schiaparelli also made clothes that torqued the body, but her intentions were never macabre; instead, she encouraged a childlike, un-neurotic exploration of the human form.

Hers were garments means to celebrate the joy of peacocking, the joy of showing off.





We started by discarding the usual silhouettes of couture. I wanted to take pieces that aren't "supposed" to be shown in this context pants, for example; a bomber jacket—and invite people to see them anew.

The techniques, too, are unexpected: a pair of blouson leather pants has an elastic waist; a pair of denim jeans is reimagined in stone washed silk duchess and embellished with dangling gold padlocks.

The fabrics are equally inventive and disruptive: along with overdyed silk faille, molded leather, and crisp dry hand taffeta, there's also silk-velvet bonded to neoprene, and a column gown draped in sinuous silk jersey.

Yet as irreverent as all this seems, it actually follows in the legacy of the house and its founder.

Elsa was a great technician: She loved fabric, and she especially loved technical innovations. She was the first couturier to use synthetic fabrics; she was the first to incorporate plastic zippers into her work.

Her ambition was to experiment, to be disobedient, in all things: fabrication, shape, color, iconography.





To that end, we referenced many of the codes and looks she invented, both directly and indirectly.

Our basketweave wool cape, embellished with thousands of gold bugle beads, invokes her 1938 hooded veil embroidered to look like hair. You'll also see her signature padlock, reimagined here as a hard-shelled minaudière; her measuring tape, blown out into an exaggerated, embellished silk faille train.

One thing that a couture atelier can uniquely do is embellishments, and these pieces are dazzling examples of the art of embroidery and beading.

I've always admired how Elsa embroidered pieces, in an era in which embroidery had a whispery, almost recessive quality, hers were barbaric and unapologetic.

I tried to bring that same spirit to this collection; here, the embroidery has an almost raw feeling to it: It's treated like decoration, almost like jewelry, the hand of the artisan who made it is unignorable. It's a fitting complement to the silhouettes themselves, which have the same kind of boldness.

The word "magic" is often used when discussing couture. And it is magical.

But behind the magic is a human hand and a human dedication. This collection is a tribute to both the work behind the magic and the magic itself".

Daniel Roseberry

















STÉPHANE ROLLAND







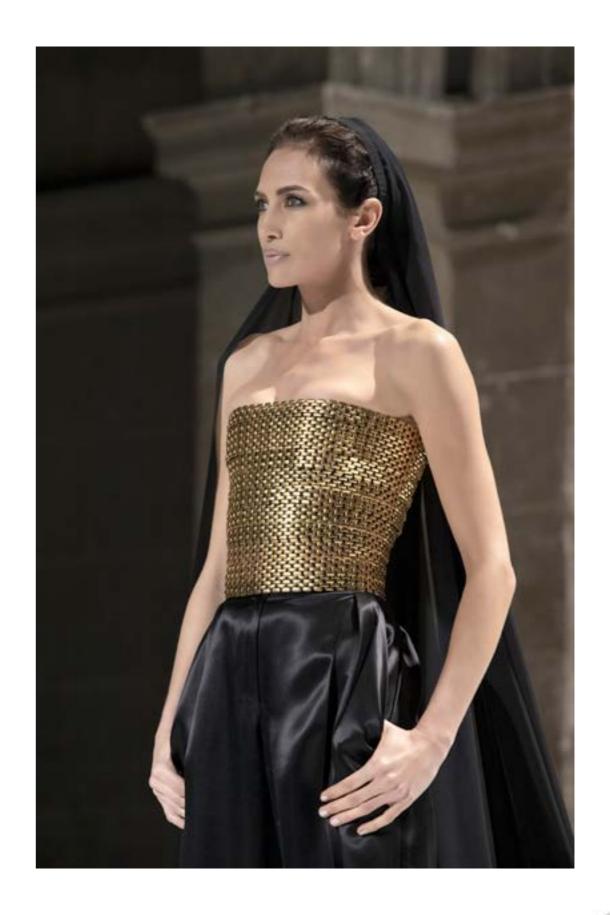


























DAMAM





The collection is inspired by the flower of the same name that celebrates women and their femininity.

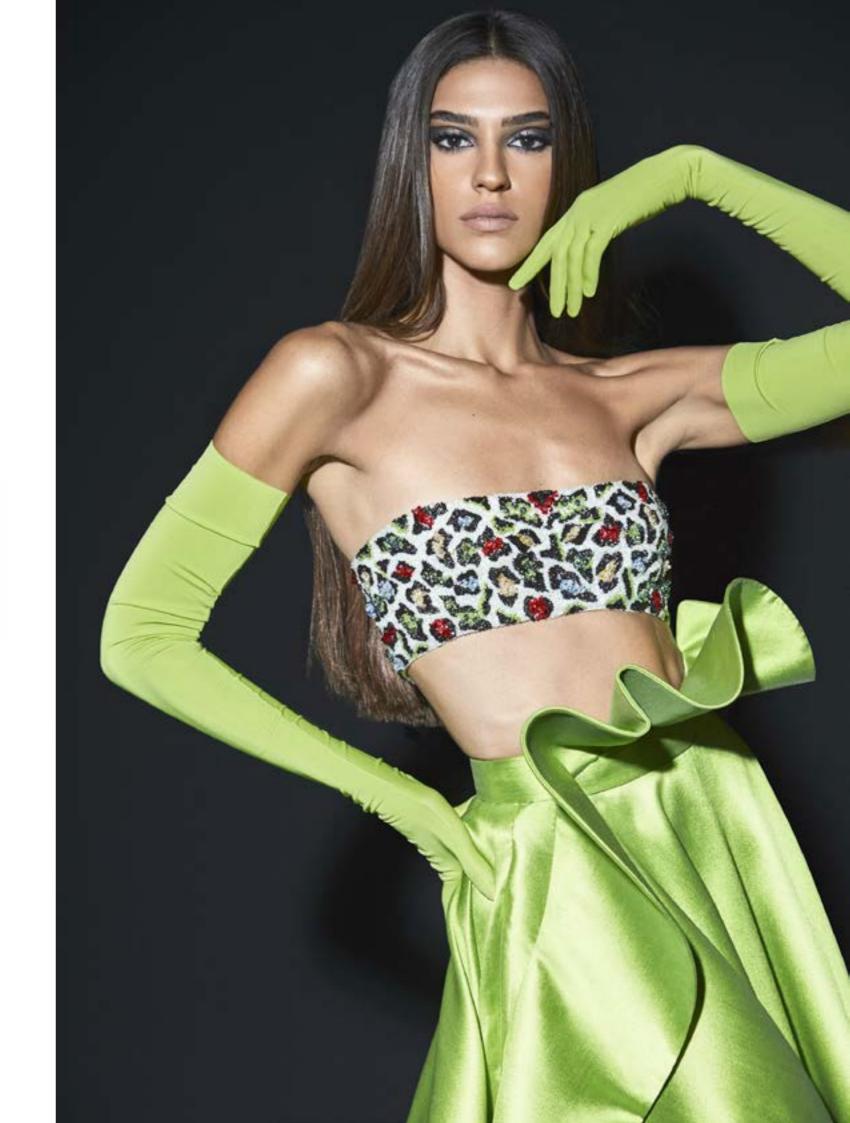
The precious stones, characterized by different shapes and cuts, are arranged, just like the flowers of Mimosa, according to an apparent chaos: this design enhances the three-dimensionality of the jewel and amplifies its brightness.

Thanks to a meticulous study of the proportions of the gems and the balance of the precious materials, each creation evokes a precious lightness capable of expressing wsuave elegance.

The three new creations made of white gold and diamonds are a hymn to a joyful, radiant and elegant life: 226 brilliant-cut diamonds (for a total of over 55 carats) give life to a necklace of extreme beauty that is completed with pendant earrings (50 diamonds for a total of 11 carats) and a bracelet (104 diamonds for a total of 26 carats).

These creations, like all Damiani jewelry, are expertly handmade in Italy and preserve a unique artistic and cultural heritage that has been handed down for generations: Made in Italy.

TONY WARD







Strobe lights flickering and Deep-House music thumping. We are in a warehouse, past curfew hours, celebrating late into the early hours the infectious pulse that is Beirut.

We skipped the last couture season to reassess & realign. And take an off-track leap forward.

She is uninhibited, super-glam
Her silhouettes are sharp.
Every now & then, dramatic volumes take shape.

For Him, introducing menswear for the first time, Beirut's glittering horizon reflected into embroidered tailored suits & shimmering hoodies.

Both unsettled, yet acutely focused.





















ULYANA SERGEENKO

For its 10th anniversary, the Ulyana Sergeenko fashion House opens and celebrates with its new Spring-Summer 2021 Couture collection. The heroine of the collection was inspired by the image of Vera Kholodnaya, the most famous Russian actress of silent films.

Vera, known as "the queen of the screen," charmed audiences with her gracious beauty and the piercing gaze of her bottomless eyes, drowning in a sea of dark shadows, an image that became a classic over the short, but thrilling few years of her career.

Almost a hundred years later, Ulyana pays an homage to her image and tells the story of a heroine of a new era: bohemian and romantic, strong and brave, and unflappably elegant.

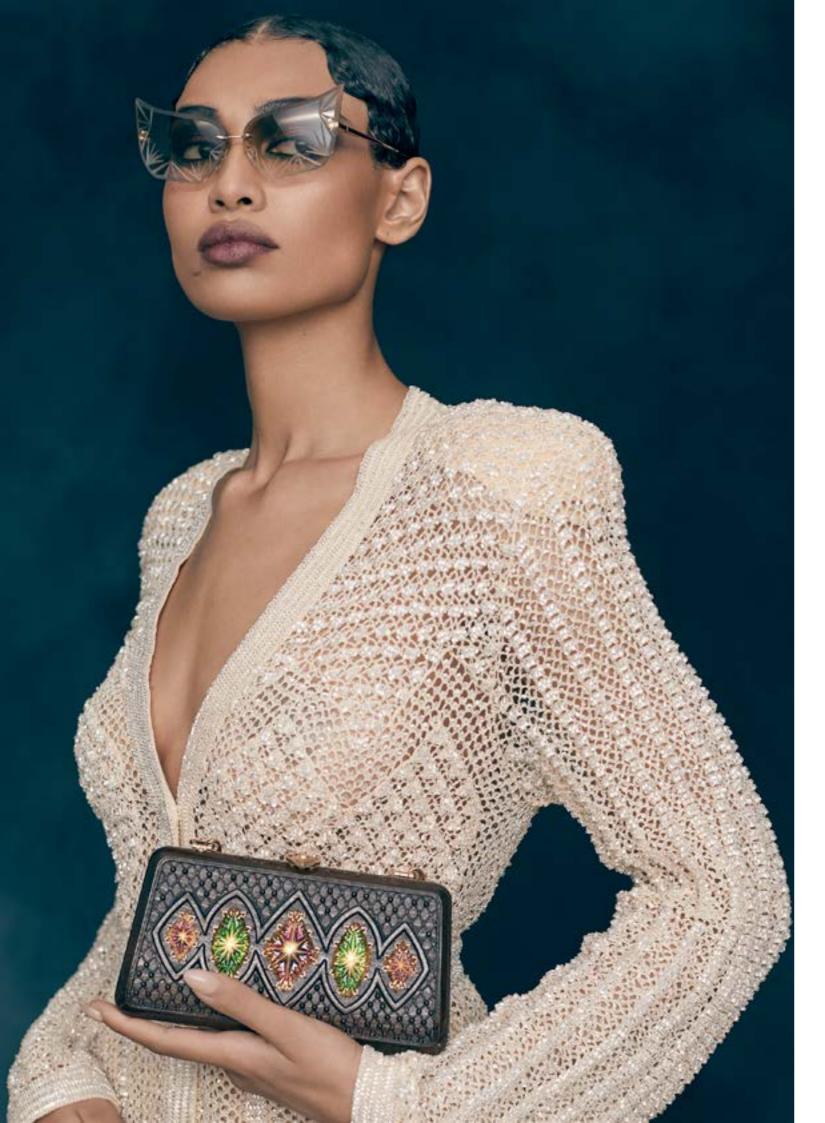
Other legendary names of the 1920s share this season's moodboard with Vera Kholodnaya: namely, the sculptor Demétre Chiparus with his dancing ladies, and the artist Roman Tyrtov, better known under the pseudonym Erte, whose graphic artworks for Vogue and Harper's Bazaar embody the spirit of his time.

Here are also architecture, interior décor, urban landmarks, and sculptures: New York's Empire State Building, the Lenin Library in Moscow, Vera Mukhina's sculpture "The Worker and the Kolkhoz Woman," Moscow's "Aeroport" metro station, and others.

The character of all the collection's elements and artistic approaches was inspired by Art-Déco, the ruling style of the 1920s when the icons of the brand's collection lived and worked.

The style's influence can be traced through the combination of textures, the nature of the lines and silhouettes, the choice of colors, and the graphic focus of the ornamentation and embroidery. In the new collection, all of the attention is devoted, as usual, to natural fabrics, manual labor, and the exquisite quality of the pieces.





For daily appearances, Ulyana Sergeenko dresses her heroine in austere but relaxed suits with wide and slightly turned up shoulders, wide trousers, soft cardigans, and comfortable chiffon dresses.

During the night she shines in dresses made of flowing, airy fabrics, with ringing fringes and transparent shards of crystal scattered over her outfits.

A "fur coat" made of marabou feathers or a shawl made of embroidered silk threads is thrown over her shoulders.

The lightness of evening dresses made of weightless fabrics gives plasticity to the whole image as if in front of us is a living sculpture by Demétre Chiparus.

Knowing for her great passion for traditional crafts and rare techniques, Ulyana adorns the new collection with numerous handcrafted details. This season, the fashion house is working together with more Russian traditional crafts than ever: crystal details for clothing and accessories were created at the Gus Khrustalny factory, the miniature buttons and brooches for suits and dresses were painted by the artists at "Rostovskaya Finift", the lace elements for evening wear were concocted by master craftswomen at "Lace Land" atelier from Yelets and the Kadomsky Veniz factory, the geometric ornaments were embroidered by Krestetskaya Stitch and the clutches were hand-carved from wood.

The accessory line is presented with a wide range of items: from headpieces and face masks embroidered with Yelets laces and decorated with crystals, Carl Zeiss lens with author's ornaments on it, to the variety of belts with crystal elements, hand craved wood clutches, fully embroidered beaded bags, and, of course, high heels.





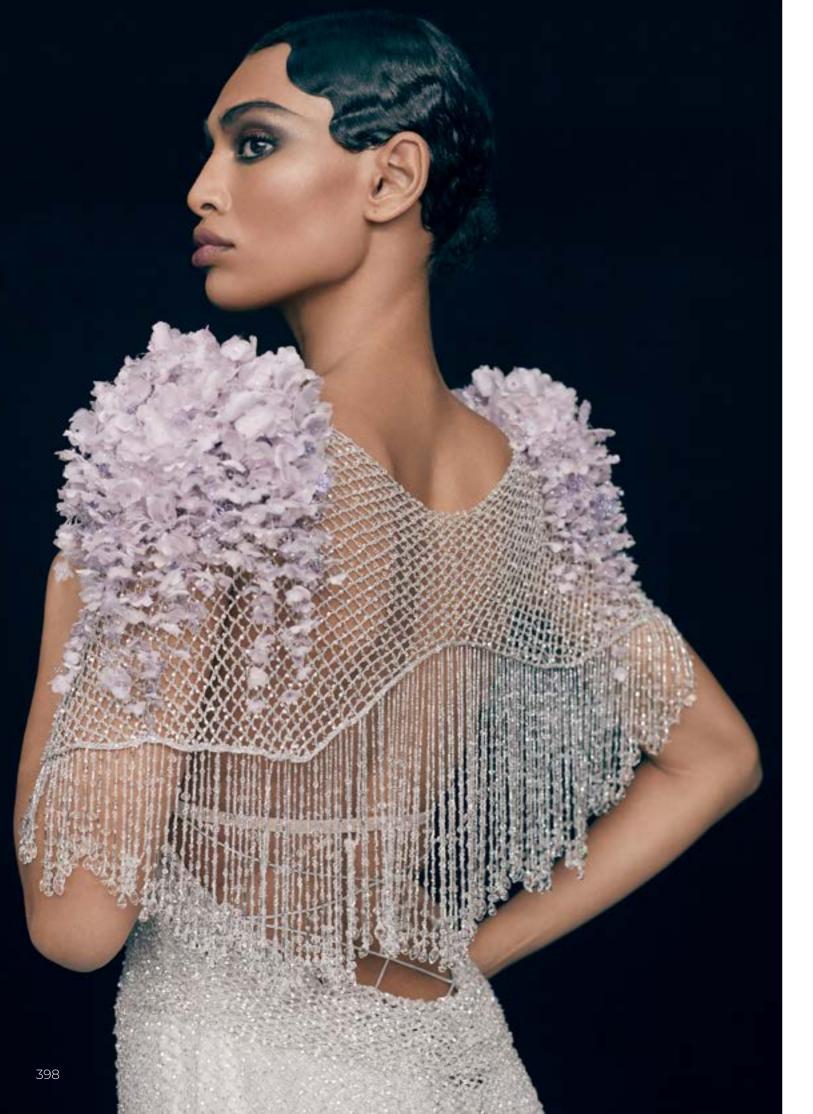
















VALENTINO





CODE TEMPORAL

The rituals, the process, and the values of Couture are timeless.

They celebrate the human: the mind that conceives and the hand that creates and gives value.

Through a work process that sits above time, they produce timeless objects molded on the individual.

Time as a code and a value, to reset and reprogrammed in a Couture of today that updates classic rituals and processes through garments designed to express oneself, as anyone desires.

Women, men: naturally, smoothly.

A wardrobe that draws and opens up possibilities.





Verticality as a tension in which what is complex is resolved into vibrant simplicity.

Fabric as a material elevated by handwork, as a texture that incites discovery and surprise.

Raised on the highest heels, the long and lean silhouettes are accumulations of elements, stripped of every evident artifice, of prints and decorations, which up close appear different from how they look from afar. The pullover is in fact woven fabric; a solid surface swarms with petals, or dematerializes into folds of ribbons. Line, the texture of the fabric, the warm and cold neutrals and the acrylic glares, do all the talking.

The apparent preciousness becomes silent, intimate, just as the interchangeable and protective simplicity of the pieces is intimate. Sudden, flashes of daring.

The temporal code of this recoded Couture becomes a digital tale in the collaboration with Robert Del Naja: a self-standing, complete document of the long process of the Atelier.

The information on the making of, of the collection, the faces of the artisans, the time lapsed photo shoots of the work in progress on the tailoring dummy, become algorithmic sequences elaborated and set to music by the machine; trained by creative partner Mario Klingemann.

The human feeds the mechanic, the manual activates a neural and digital process, in the quest for a new humanism.

Through the synthetic filter of artificial intelligence, the emotional aspect of Couture emerges, with the celebration and enhancement of human quality: a code that regenerates itself endlessly while remaining timeless.























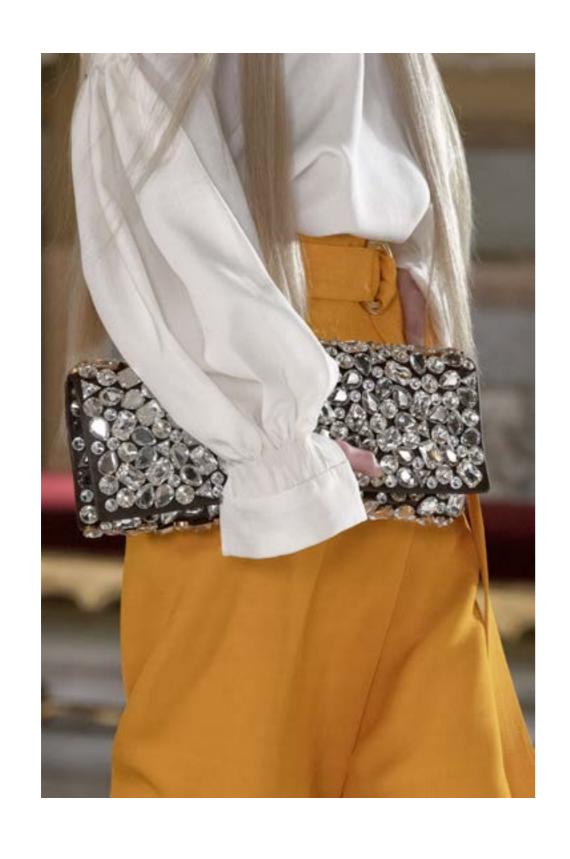






















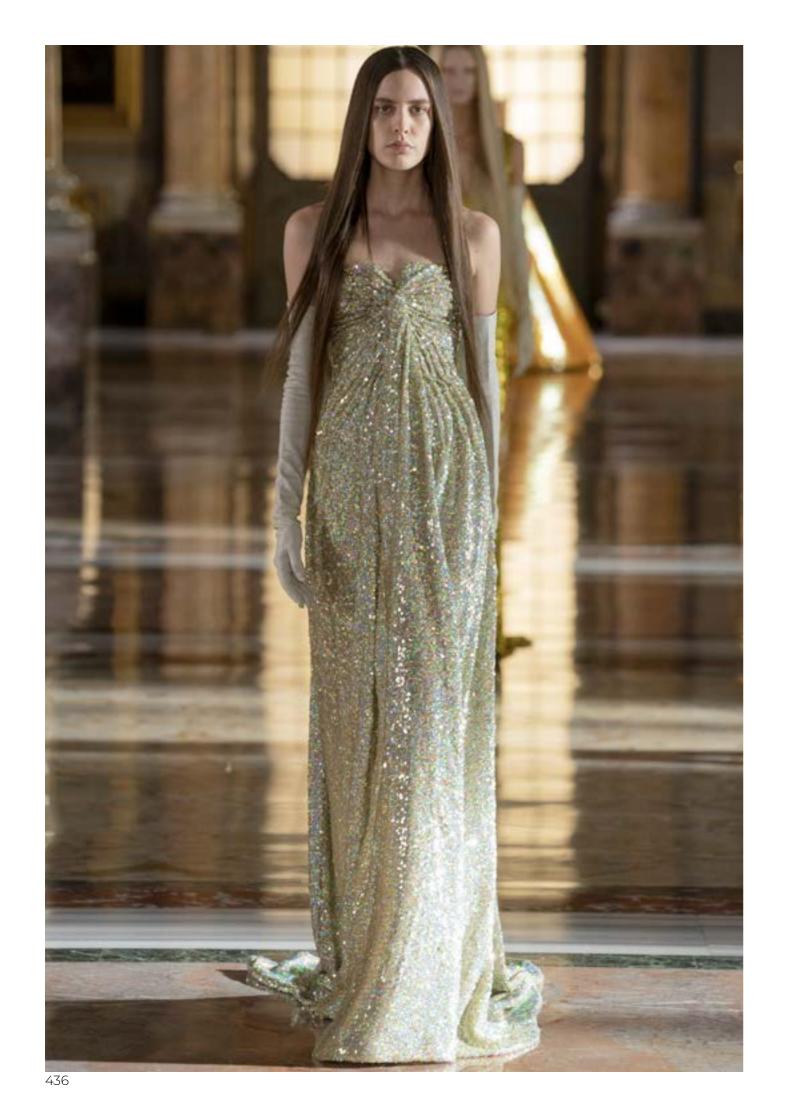






















VIKTOR & ROLF



HAUTE FANTAISIE

In absence of real-time catwalk shows, for Haute Couture Spring/Summer 2021 Viktor&Rolf propose a 'Couture Rave': an imaginary show inspired by parties that were and parties to come.

While aiming to provide a lighthearted escape into fantasy, both collection and presentation also have a gritty edge. Traditionally 'beautiful' couture references are put into a raw, young context.

Haute Couture meets underground party.

The mood is irreverent and almost casual but always elegant: an antidote to doom scrolling.

In keeping with the brand's adage that highlights the 'power of transformation', Viktor&Rolf chose 'Het HEM', a former munitions factory outside of Amsterdam as a venue. Currently a center for contemporary art, art collective RAAAF's permanent installation 'Still Life' (2019) forms the poetic backdrop for this season's performance.

Four gigantic, slowly moving heavy brass plates were crafted from the leftover source material for bullet production.

As such, 'Still Life' creates a link between the past, present and future of the historically burdened heritage of the space.

In parallel to this conceptual repurposing of base materials, Viktor&Rolf continue to build on their upcycling Haute Couture collections of the last years. Archival materials are used, ranging from minuscule patches of vintage laces and jacquards to fragments of vintage dresses (some taken from their own previous collections) as well as sweatshirts.

The outfits in this collection show incongruous combinations.

As if the separate elements that constitute them were picked up from a pile haphazardly and put together in haste by a flock of party people who can't wait to go clubbing, knowing quite well they cannot, as of yet.

Roughly speaking there are two silhouettes: voluminous skirts with body conscious tops and wide, loose dresses in varying lengths.

Extravagant, 'serious' ballgown couture skirts accentuate the waist and draw attention to the upper part of the body. Sporting dégradé ruffles, volants and voluminous tulle, they are combined with body hugging, uncovered couture 'bra' tops, heavily embroidered in metal, lace, crystals and vintage jewellery.

These silhouettes are complemented by loose fitting, straight, batwing or A-line dresses, assembled from vintage sweatshirts

Cut up and pieced back together, these are studies in volume, heavily embellished with a disparate mix of materials and techniques.

This season, several garments are made using vintage, 'lost and found' jewelry pieces and diamanté pins.

'Anything Goes' as long as the mix is vibrant and unexpectedly elegant.

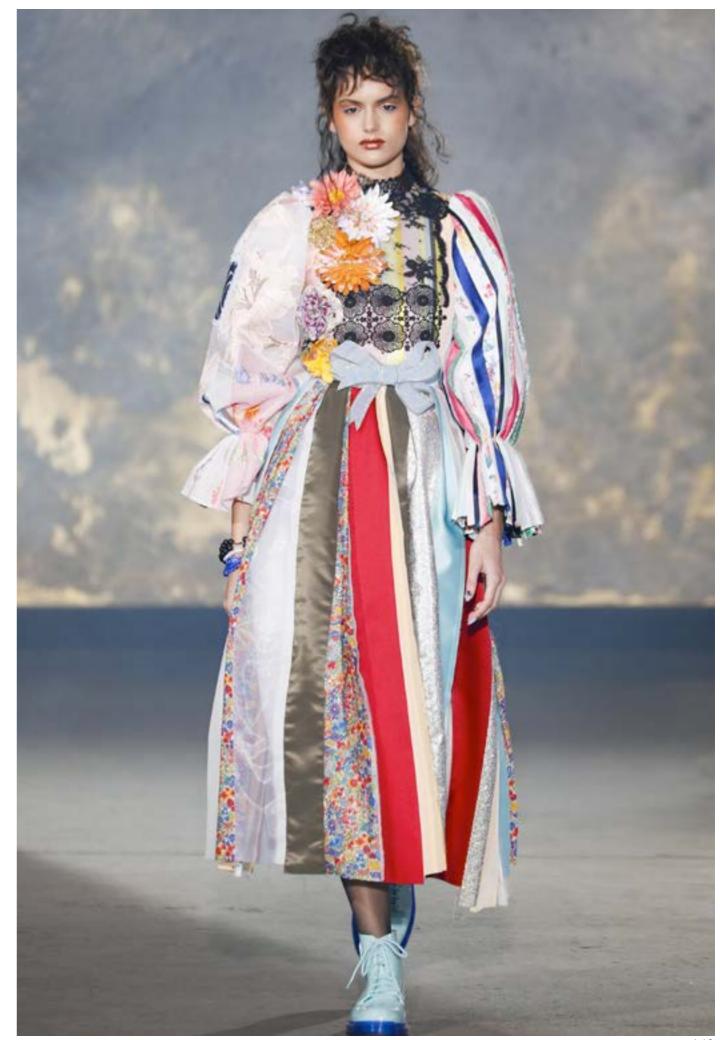
All looks are styled with Melissa/ Viktor&Rolf shoes (made from recycled plastic) in bright candy colours: heavy soled high top lace-ups.

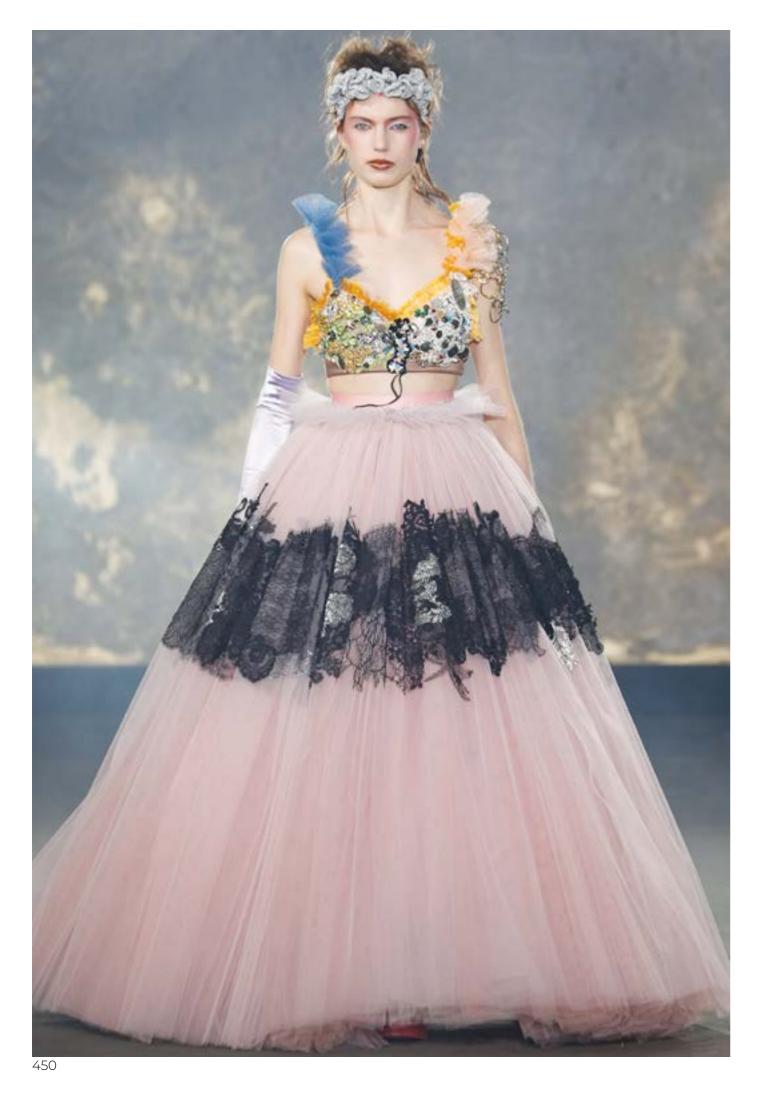
To stay securely grounded while you're temporarily floating.

With this collection Viktor&Rolf felt more free than ever, motivated by a sincere desire for 2021 to become a 'Feel Good Year'.













YUMA NAKAZATO





ATLAS

"We invited Ms. Lauren Wasser to serve as our muse representing a new era of fashion and designed a couture piece based on the inspiration gained from dialogues held with her online.

The look was created by leveraging various cutting-edge technologies.

By applying our proprietary digital processing technology (Biosmocking) to a unique synthetic protein material (Brewed ProteinTM), we created highly complex three-dimensional shapes that embody physical details of their wearer and which far exceed anything which could be produced by hand.

Importantly, given the current global environment, this project also served as a demonstration of our ability to create individualized pieces despite the challenges posed by the physical distance between the designer and the customer.

The film was created through a collaboration between leading production teams from Japan, America, and Belgium.

It explores the garment creation process utilized in this project, from the visualization of the inspiration gained through dialogue with Ms. Wasser, through to the conceptualization of the final threedimensional garment. This collection has resulted in two distinct creations: the art piece, which we hope will serve as an inspiration to many, and the product itself, which we hope will support its wearers while evolving alongside them".







ZIAD NAKAD



BIRDS OF LOVE

The Birds of Paradise of the Lebanese designer Ziad Nakad landed at the Château de Vaux-Le-Vicomte for a collection full of colors and symbols.

Fly away from Beirut, bruised by recent events, longing for escape, for dreams, for travel.

Ziad wanted this collection sexy, slightly frivolous, in order to regain the carefree life of yesterday.

The dresses are majestic, transparent, airy, the ostrich feathers mingle with silk and lace.

All pieces are entirely hand-embroidered in the designer's atelier, lockdown has given time to time ...for example the wedding dress required 3 months of work, or 3 months of escape ...





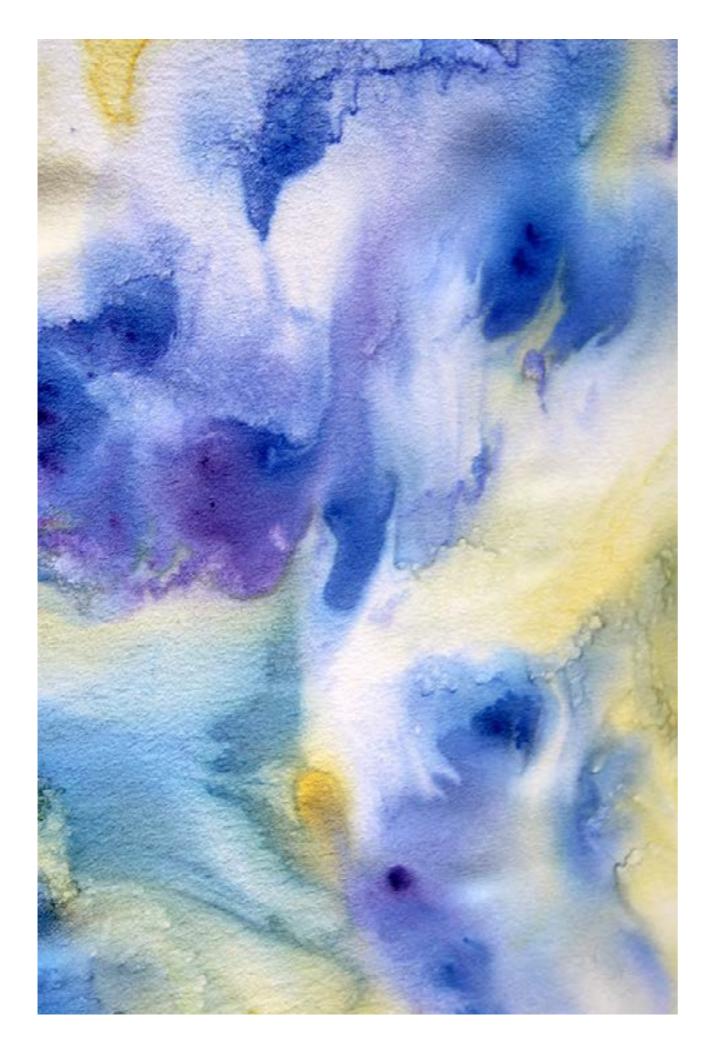












Alida Liberale is an artist whose extraordinarily inexhaustible expressive vein finds realization in different pictorial techniques from oil painting to tapestries, to silk painting. It is precisely painting on silk that gives voice to her main passion by using the brand name "ART ON SILK"



ZUHAIR MURAD

The Zuhair Murad Pre-Fall 21 Collection captures the unrivaled body movements of prima ballerina Maïa Plissetskaïa through the artistic lens of late fashion photographer Deborah Turbeville.

Inspired by the precision and mastery of Russian ballet choreography, Murad

reinvents the bond between fashion and movement. He skillfully sculpts feminine

silhouettes by taming and molding textures to incarnate the continuous flow of every movement through multi-form and captivating prints of Duchesse silk.

The collection boasts an undeniable sense of femininity! From crêpe, lace, and

macramé, to velvet and silk, fabrics intertwine in perfect harmony, tangling in delicate drapes or subtle knots. Cady dresses and peplum jackets feature studded appliqués, while soft muslin draws graceful arabesque patterns to reveal naturally elegant and supple postures. Everything in this collection is reminiscent of the fluid and airy ambiance in which ballet dancers float.

Oversized gowns, flexible cuts, puff sleeves, and dreamy slits articulate together in a muffled rustling, while feathers hover over dresses made of embroidered silk tulle.





Shoulders are finely defined and revealed through sweetheart necklines adorning light dresses and tops; while some of the pieces embody a Rock look, in which shoulders stand out through well-structured crêpe shapes.

Rigor and romance merge to reflect a masculine touch, toned down by poetic notes to celebrate the slender and agile movement of ballerinas performing flawless "ronds de jambe": silky taffeta tops with plunging necklines, spencer jackets with feathered sleeves, and pants sketched with the highest precision with tight or loose ankles.

Downy lace remains the star of the show covering silhouettes with a sensual softness.

The Zuhair Murad pre-Fall 21 Collection draws inspiration from the dexterous techniques of the fifties, the so-called "golden age", and the reckless spirit of the eighties. Bringing to life classic ballets performances, it features a rich and dramatic color palette that goes from red, plum and burgundy, to shiny golden and moonlight greige, with statement pieces in petrol and midnight blue.















Shaped Rugs Capsule introduces a whole new lifestyle concept into interior design coverings.

They have the power to transform and create a new silhouette for every home.

Designed with outstanding colors, unique shapes, and the finest materials, these are the luxury handmade rugs of Hommés Studio.

If your place needs an upgrade of style and design, Hommés Studio guarantee that these Shaped Rugs may be a stylish solution.

They can fit in any living room, dining room, or even bedroom design. Once these rug design are included in the home decoration, they'll become a significant part.

The perfect all in one, mesmerizing combination of colors and shapes, the Piano rug provides an abstract design.

Once he is chosen to be part of any home decoration, they can assure you that he will never leave Hand tufted with natural wool and botanical silk, a unique luxury handemade rug.









The Dinnerware Collection includes every single piece that is needed to complete the dining table, but we know that the plates may be the center of all attention. Handmade with class by design masters and brilliant minds.





If there's any chance and desire to transform the dining place into a unique dining experience, all of the curated pieces will amazingly do their work, that is a certainty.

