volume 0

INSIDE/OUTSIDE

What you're holding in your hands is a fashion magazine.
Actually, not really. It is more of a parentheses,
a space to breath, laugh, be upset and amazed.
It's a place where one takes time to reflect.
We need this space, more than ever.
Maybe the problem with fashion these days is that we
don't take enough time to understand what is going on.
Everything is taken for granted and ignorance is bliss.
We don't think twice enough.

TORN was conceived by a group of passionate and creative
minds who are connected to the fashion industry.
We are crazy enough to create a new fashion magazine in
2017. Because we haven't yet found the right place to ask
questions and to find satisfying answers.
TORN was born from a fascination with this industry
and a profound rejection of its current way of working.
We believe that fashion isn't only about perfection and
observations. Fashion is intense. Fashion is complex.
Things don't magically happen and hard labour can lead
us to the unexpected. Dedication and vision are necessary.
What does fashion mean these days, anyway?

OPPOSITIONS
Tensions constantly exist within the fashion industry.
For example, business and creativity, demands and time
frames, clients and designers. TORN always explores these
oppositions. To launch this magazine we feel obliged
to offer our readers a working insight into the fashion
industry. In this first volume, we look at the inside from
the outside and demonstrate that fashion not only lies in
the minds of designers, but also in the hands of a sewer,
in the eyes of a stylist, in the printer's ink
and in the words of a sociologist.

Fashion
is definitely everywhere,
inside and outside.

TORN Team

SAINT LAURENT

DIOR

DIOR

SERIES 6 PHOTOGRAPHIÉ PAR
BRUCE WEBER

LOUIS VUITTON

GIVENCHY
JEANS
est. 1952

TORN

volume 0
inside/outside

LOVE WILL TEAR US APART
PUBLISHINGS CO., LTD.
36 QUAI D'AUSTERLITZ
PARIS 75013
INFO@TORNMAGAZINE.COM
WWW.TORNMAGAZINE.COM

EDITOR IN CHIEF
KEVIN BRUGNEAUX

DEPUTY EDITOR
ALEXANDRA PERESTRELO

IMAGE DIRECTOR
IDA GRUJIC

FASHION EDITOR
BEATRIZ SUÁREZ ONTAÑÓN

ART DIRECTOR
RUKPONG RAIMATURAPONG

CONTRIBUTING WRITERS
NELLO BARILE

CONTRIBUTING PHOTOGRAPHERS
ANTON RENBORG, DAN SPIGELMAN, ROTEM RACHEL CHEN, ANDREW GOUGH, PIERRICK PATARIN, DHRUVIN SHAH, OLIVIER LÖSER, STEPHANE GIZARD, AMELIA HAMMOND

CONTRIBUTING STYLISTS
PRAIRIE SIRIPIM POOLSOMBAT, ALLISON MCCRAE, ELEA SCIPIONI, ROTEM RACHEL CHEN, HUGO VINCELLI

SPECIAL THANKS
SUCCESS MEN

46 avenue Montaigne, Paris

LOEWE

Steven Meisel
Fleurs (Décembre)
2016

loewe.com

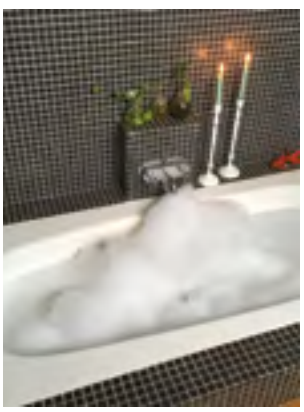
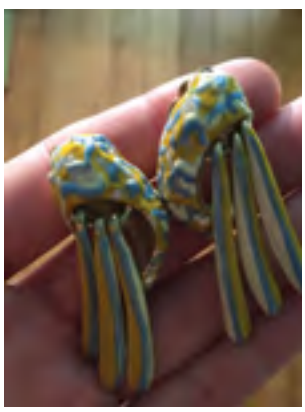
First Thought. Let Me In p20 **Talking.** Alix Higgins p28/ Can we tear out the Ads? p195 **In their house.** The Art of Possibility p37/ The Insider p84 **Only Ten.** Benoit Béthume p135 **Art.** The After Fashion of Helmut Lang p170 / Hyperreal p165 / Investing in Culture p40 / The Community p181 **Torrent.** Three Incomers p197 **Torn in Between.** Laura Farinacci + Alison Lianza p103 **Been There Done That.** Aw17/ss17 p158 **Tryouts. Tryouts. Tryouts.** Jakeyoung Shim p169 **On it.** FW17 Collections Report p60 **Screenshot.** Arrogant Suffering p172 / Savage Beauties p202 / Grindr Opinions p20 **Tunes.** Torn's Inside/ Outside Playlist p45 **Platform.** Joelle Laederach **A fashion thing.** In Bloom p92 / Behind the Boards p123 / Take Me Out p175 / Out of frame p108 / Outside my Body, Inside my Mind p46 / Lost in Ivry p70 / Looks Who's Calling p52 / Tear Out p140 / In and out p183 / Inside Chanel p88 **The tear.** Consuming Identities p206

What can't you live without inside/outside?

KEVIN BRUGNEAUX EDITOR-IN-CHIEF

ALEXANDRA PERESTRELLO DEPUTY EDITOR

IDA GRUJIC IMAGE DIRECTOR

BEATRIZ SUÁREZ ONTAÑÓN FASHION EDITOR

RUKPONG RAIMATURAPONG ART-DIRECTOR

CÉLINE

PRADA

PRADA

I

let me in

In the fashion industry doors are usually shut.
You are not able to get in unless you are an insider.
Addresses are hard to find and products seem
to magically appear in stores.

2

3

4

5

1

Céline 16 Rue Vivienne, 75002

2

CHANEL 31 Rue Cambon, 75001

3

LOUIS VUITTON 4 Rue du Pont Neuf, 75001

4

BALENCIAGA 40, rue de Sèvres, 75007

5

KENZO 18 Rue Vivienne, 75002

GUCCI

alix higgins

Australian, Paris based digital poet and fashion designer

on digital poetry

KEVIN: I wanted to know what's your definition of new poetry ?

To me, poetry can be anything. I think some pop music is quite poetic. Poetry is synonymous with visceral reaction. Anything that makes me feel. I think there is some misconception that poetry only exists in 18th century books, but to me today, the way someone dances in a club can be poetry. An email can be poetry. It's not such a stale idea. My friend and sometimes DJ, Chloe Corkran, made a mix for i-D which features Grimes overlaid with conversation from Harmony Korine's Spring Breakers. This is the most poetic thing I have heard in a while.

K: What are the poets you enjoy reading ?

I truly don't read a lot of poetry – but I find poetry in other forms of literature. My definition of a poet is quiet wide but includes: Angela Carter, Jenny Holzer ,Sylvia Plath, William Blake, Richard Siken, Allen Ginsberg, Fyodor Dostoyevsky, Carrie Bradshaw, Florence Welch, Hari Nef, Donna Haraway.

K: What are your writing habits ?

AH: My habits are non-existent or ever changing. I went through a whole period of writing on my laptop, directly onto the Internet or in notes. Today I write in black pen on any paper I can find and stick them in a journal of sorts. I write mostly late at night.

K: You have a specific way to present your poems, they aren't just words, they are very pictorial and graphic, how do the words connect with the way they are presented ?

AH: I was always thinking about the image of poetry – and the community I was writing amongst were very concerned with this. The Internet, specifically early Tumblr as an arena really influenced this.

"It is not a matter of translating poetry into clothes – ultimately, they both are vehicles for the same message."

K: How do you translate poetry into your clothes ?

AH: When I begun making clothes it was really just another tool of writing – I think everything I have produced is autobiographical. This is not unique – I think everyone uses their skills to communicate about themselves. So it wasn't a matter of translating poetry into clothes – they both are vehicles for the same message ultimately.

K: I've noticed that in your work there is this notion of fragmentation that I can also see your clothes, can you explain this?

AH: This is not something I considered for a long time, but I am now aware of it as an important part of my work. I think I was initially frustrated by the time it takes to produce a garment. I wanted everything to be fast, like an image. I am truly an impatient person. This fragmentation is a result of this speed. I don't even think of this as positive or negative, even if it may allude to some laziness. The work is an extension of myself and I would find no other way to do it.

K: In the fashion industry , especially during the fashion shows, brands try to achieve poetry trough stimulating our senses (music, visuals, set, lights), is there a fashion show that you would consider as a living poem ?

AH: I couldn't pick just one so here, a summary: There's this one Dior show by Galliano, Fall 2008 Couture, which ends with a very Kylie Minogue sounding track that says "when the curtain falls, and there's no more applause, when the party's over, and there's no one to hold you" over and I over. I love Galliano. And there are these rainbow chiffon gowns that are so fake-happy. I cried the first time I watched it on youtube.

Raf Simons' second couture show for Dior (spring 2013) is so beautiful. The soundtrack (XX on repeat "being as in love with you as I am"), the hair (90's gel boy hair) and the clothes. The clothes are like air. The embroideries are so alien and the shapes are just...perfect.

Louis Vuitton SS10. Marc Jacobs does the best bad taste – the clothes are almost awful and the girls are all styled with a huge 70's afro wig. They wear ponyskin clogs and bike shorts in ombre pinks and greens. But the show has this remixed clubby pop soundtrack that says "time don't matter" over and over. And talks about "straight sexy". It's the most unsexy collection ever. There is some sadness in that to me. I don't know. I just love it.

Also everything Riccardo Tisci did for Givenchy between 2008 – 2012. Especially the couture presentations

K: What is your favorite line of poetry and why?

"Proposition one: time is a man, space is a woman.
Proposition two: time is a killer.
Proposition three: kill time and live forever."
Angela Carter, The Passion of New Eve

I love Angela Carter, and this book is life-changing. It's not poetry but a novel that I am obsessed with. It is set in a dystopian New York City and deals with issues around image, gender, identity, time, reflections, feminism, sex and life.

K: What is fashion without poetry ?

AH: Nothing.

SOUDAIN L'ÉTÉ PROCHAIN

POINT DUME, CALIFORNIE
24-26 NOVEMBRE 2016
PAR ALASDAIR MCLELLAN

miu miu

Andy Warhol : Elvis 11 Times (Studio Type), 1963 © The Andy Warhol Foundation / ARS
Calvin Klein : slip en coton classique (Calvin Klein Underwear Est. 1981) et jean classique (archives originales, 1980) avec d é bardeur en coton classiqu e
Photographié au musée Andy Warhol de Pittsburgh

CALVIN KLEIN

RAF SIMONS

The art of possibility

Torn catches up with Imprimerie du Marais, the best-kept secret of luxury fashion houses in Paris. Famous for challenging their expertise with constant innovation, Imprimerie du Marais conceives and crafts invitations, cards, lookbooks and catalogues for the prestigious clients such as Kenzo, Chanel, Chloe and Kanye West. We spoke to Xenia Schmitt, who shares with us the process, values and signature of this staple of the Parisian fashion scene.

Ida: How was the Imprimerie started, and what are their main values? We wanted to know what it is like to be an insider in this business and the creative processes that occur here in the workshops.

In the seventies, Charles Przedborski started the Imprimerie du Marais. His son Jacky soon became CEO. Jacky decided to expand the walls of the Imprimerie, and create more unique ateliers under one roof, such as as screen printing, cutting, hand making… It is what made Imprimerie du Marais is famous for in France, and now around the world.

Xenia Schmitt: What is the identity of Imprimerie du Marais? Is it more based on savoir faire or tradition. Or is it that your clients influence the image of your brand?

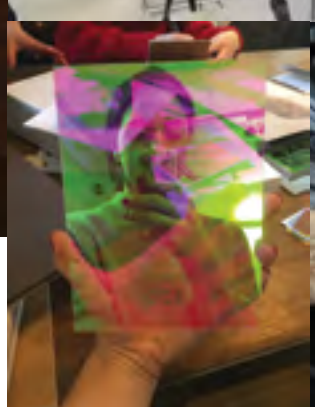
Passion is what drives the teams. It's what makes Jacky say yes to all the most impossible-looking projects and this is what really makes us who we are. Here it's never boring, always moving. Things are being tested everyday. Techniques are improving. Papers are found and materials too, which makes this an infinite circle of possibility. This is the real truth of the Imprimerie du Marais. Our identity also mirrors our relationship with our clients, whom are most of the time our friends. We are always working with a collaborative approach. The fact that we can create magnificent work in Often short timings (internationally too) is really something unique.

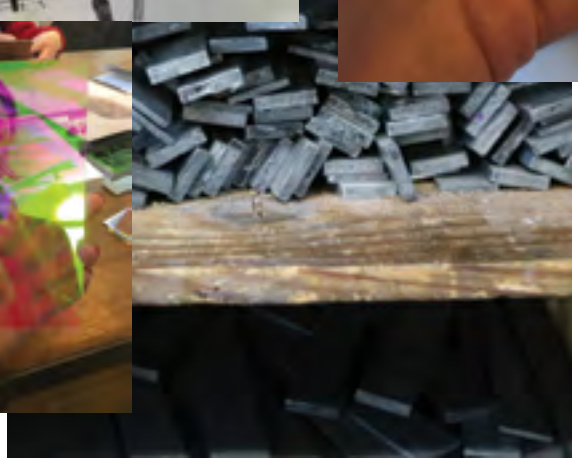
Ida: Would you say that perfection is the most important aspect of your work ? Can the idea of uniqueness, the idea that prints are sometimes slightly different from one another, be a part of your identity?

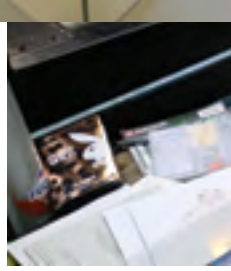
Xenia: Perfection surely lies at the heart of our work and it's not always where you expect it to be. We are able to challenge ourselves everyday, so that it's never boring. Bevel cut forms, glitter varnishes, thermo sensitive papers...Sometimes perfection means an 'impossible to print' material, which is made of recycled clothes, that is screen printed without a single defect. Sometimes it means a that is printed for a fashion show… (Kenzo invitation photo)

Ida: Why did you choose to work within the fashion industry? Did you have any alternative pathways in mind?

Xenia: It just seemed natural. Thanks to our complete dedication to making things perfect and beautiful. And thanks to our special spirit, the fashion industry just felt reassured by our way of thinking outside the box, just like it does. Choosing special papers, from Japan/UK… looking into how to print «impossible» to print materials, always looking for solutions for all types of questions, that's our everyday job too. I think we have this outgoingness and easiness that sectors such as fashion and beauty expect from their partners.







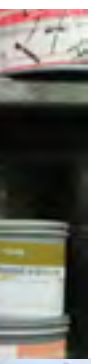
Ida: What is the most challenging project you have done?

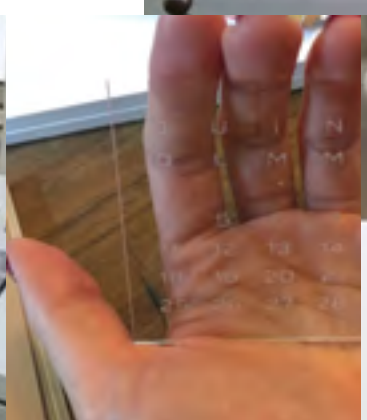
Xenia: One of the most challenging projects lately was probably an amazingly beautiful invitation on a 100% cotton paper : it's a 3 mm embossing! The floral pattern is super sharp and precise, and the huge challenge was to be able to distort the paper up to three millimeters without ever ripping it. Once this was done, we knew that paper has so much more to offer us than what we can sometimes expect from it.

Ida: Can you tell us a little about your process, from when you get to meet the client to the final result?

Xenia: We firstly like to hear what they wish for. Then, we search for the right papers and materials, and once found and suggested to the client, we give them a quote. Once the quote is signed off, we go on to production. The client can always come to the office in Le Marais, and then we deliver. But as I was saying, we really love working collaboratively and searching together for appropriate solutions when needed.

Ida: How has Imprimerie du Marais evolved from 1971 until now? Are there any new workshops?
Xenia: The Imprimerie du Marais has evolved a lot since 71. Screen printing is now a favorite of great brands, it can be glitter, raised, thermo-reactive...Foiling has evolved into micro-embossed patterns, raised types...Embossing can have many different levels, offset has 5 colors and a UV technology which give outstanding quality to the printings. Thanks to our hand making atelier, we are able to make boxes, folders, binders...We consider nothing impossible. This is what we like to call our Art du Possible - The art of possibility.





Ida: In today's digital era, what is the future of paper? And of savoir faire? In this context, what is the future of Imprimerie du Marais?
Xenia: We were never ones to think that digital technology will forever outshine paper. Both have amazing qualities, and we are more into thinking how the two can meet, instead of making them enemies.
Paper has immense possibilities, so many colors, shapes, embossings and fibers....it is simply countless. It has something real to it, something it is hard to completely let go of. Paper draws you back to your childhood, your parents and your story. It draws you back to words and the importance of conveying them through print material.
Paper and savoir faire sit along side each other at Imprimerie du Marais. They are inseparable and forever bound to get our whole attention and passion. It is what we love, what we wake up for in the morning, what we discuss about at lunch, what we believe in. Combining know how, total expertise, and beauty of print. This is our future.

Investing In Culture

Prada and Louis Vuitton are investing outside of the limits of fashion. They are investing in cultural experiences in order to secure their place in the busy luxury fashion market.

On the 8th of March of this year, Louis Vuitton Moët Hennessy (LVMH) publicly announced that they were opening a new museum just outside of Paris dedicated to the arts, talent and patrimony surrounding the group's brands. LVMH is a luxury goods group, which owns houses such as Louis Vuitton, Céline, Givenchy, Dior and Marc Jacobs. More than three years after the opening of the Louis Vuitton Foundation we wonder why they would open a new museum? The key to this move lies maybe in what OMA Architects would call the meshing of consumerism and culture.

This isn't the first time LVMH have ventured into cultural investment. This new museum will sit in close proximity to the home of the Louis Vuitton Foundation which the group founded in 2006. Located in the Bois de Bologne, just outside Paris the building itself was only completed in 2014. It was designed by star-architect Frank Gehry and enlarged the presence of the foundation enormously. Just by choosing a world-famous architect to design the structure, they put the foundation on the map as a place for people to visit regardless of their interest in art and culture. The 11,700 m2 space is predominantly a gallery for exhibitions but it also hosts cultural events.

The new LVMH museum will be a renovation of the previous Museum of Arts and Popular Traditions and will cost around $166 million to build. It will house a traditional craft workshop, a 2,000-seat event hall, multiple gallery spaces, and a rooftop restaurant. Although LVMH is a global luxury empire, neither the new LVMH museum nor the LV Foundation have designated retail spaces. The new museum workshop will presumably showcase the artisan skills which utilised within the company's many ateliers. The workshop will draw attention to handcrafts that today's consumers simply do not know about.

LOUIS VUITTON FOUNDATION, LVMH

LVMH are following in the footsteps of luxury French lifestyle brand Hermès. In 2011, Hermès launched the Festival des Métiers d' Art, which is a traveling exhibition showcasing the craftsmanship of their products. At the event, artisans work on products as if in the studios and visitors are able to gain a close insight into the skills that exist within the company whether it be illustrators, glass blowers, bag makers, tie creators or porcelain painters. This event is obviously a marketing tool for both the house but also its' Savoir-Faire. It does aim to educate consumers about techniques and skills they would otherwise not have known existed. Like the LVMH museum, the Festival des Métiers d' Art is a way to increase brand image, and promote the inner values of the brand and justify their price points to consumers.

As we can see from these cultural buildings or exhibitions, they are kept very separate from the business side of things. But there is no denying that they are central to the business plans of LVMH and Hermés. LVMH are building cultural institutions that will portray them as something much larger than a fashion empire. It becomes a cultural influencer, critic and creator of taste, and an entity that enhances and gives back to the cultural landscape they exist within.

FONDAZIONE PRADA

This is exactly what the Prada Foundation encompasses. Prada is also a global luxury fashion conglomerate but in the foundation's page-long mission statement, not once is fashion mentioned. Words such as literature, cinema, music, philosophy, art and science are used to summarise the areas of cultural interest the Foundation supports and explores. The Foundation is split between Milan and Venice, Milan being its base. In 2008, the Foundation was rehomed in a stylish group of buildings designed by OMA Architects. The 19,000 m2 space is a place for the celebration of culture and enrichment of the mind. More than half of the space is for permanent and temporary exhibits, and in the past year alone they have held 14 temporary exhibitions. Which is in great contrast to the LV Foundation's calendar over the past year. Like the Louis Vuitton Foundation there is no retail space inside the Prada Foundation. It is simply a place where Prada fosters a cultural exchange through exhibitions, events and shows. It's a place where the 'Prada' brand is becomes as cultural agent.

FONDAZIONE PRADA

Although the LV Foundation, Prada foundation and soon-to-be LVMH museum are distinct from their parent company, their goal is the same: attracting people's attention. This investment in the creation of culture is a way to connect with consumers in a subtle way. OMA Architects ask the question: "What if the shopping experience were not one of impoverishment, but of enrichment?" People may not be shopping at these foundations but they experiencing something. Jean-Paul Claverie, head of the project for the LV Foundation, said, "We are doing all this, not for the brand, certainly not for the money, but to show our respect to history and culture, from where these brands come… and to be loved." The key word is 'love'. If you love a brand, you will see the value in connecting with that brand and purchase their products. These new cultural investments aim to boost their images and most likely sales. These new temples offer consumers the opportunity to connect on a cultural level with the brand and lifestyle they are buying into.

TATE MODERN
15 FEB - 11 JUN 2017

WOLFGANG TILLMANS
2017

Torn's Inside/Outside Playlist

Go Outside - **Cults**
Pfad des Windes - **Wolf Müller**
Deluded Heart - **Moscoman**

Deluded Heart - **Moscoman**
Pourquoi Pourquoi - **Corine**

Coming Home - **Leon Bridges**
Bank Rolls (Remix) -
Tate Kobang
Stars - **Connie Constance**
Stand Inside - **Kurt Vile**

Hôtel l'Amour
- **Richard Norris**
Song To The Siren (Remastered)
- **This Mortal Coil**

Outside my body Inside my mind

Photographer Andrew Gough, Dhruvin Shah
Art Directors and Stylists Allison Macrae, Prairie Siripim Poolsombat

TANK ALEXANDER WANG X HM **BELT** VINTAGE **SKIRT AND GLOVES** STYLIST'S OWN / **OPPOSITE - WOOL COAT** PLEIN SUD **LEATHER BOOTS** MAISON MARTIN MARGIELA A/W2011

TOP FLY NOW WHITE LABEL **GLOVES** STYLIST'S OWN

COTTON CANVAS TOP COMME DES GARCONS SS2013 ARCHIVE FROM PASSAGEPARIS.COM **STRIPED TROUSERS** BLESS

TRENCH COAT STYLIST'S OWN **WHITE TANKS** FLYNOW WHITE LABEL **SHIRT** STYLIST'S OWN

BELT SCARF BALMAIN X H&M **LONG SLEEVE TOP** VIVIENNE WESTWOOD **BLACK BUSTIER TOP** SIRIVANNAVARI **WIDE LEG PANTS** FLYNOW WHITE LABEL

VELVET PANTSUIT CHLOE ALL ARCHIVE FROM PASSAGEPARIS.COM

TURTLENECK STYLIST'S OWN **TANKS, PANTS** FLYNOW WHITE LABEL

KNIT SWEATER JEAN COLONNA **WOOL TROUSERS** ALAIA
EMBROIDERED MULES WITH FEATHERS MANOLO BLAHNIK
ALL ARCHIVE FROM PASSAGEPARIS.COM

VELVET PANTSUIT CHLOE ALL ARCHIVE FROM PASSAGEPARIS.COM

KNIT SWEATER JEAN COLONNA **WOOL TROUSERS** ALAIA **EMBROIDERED MULES WITH FEATHERS** MANOLO BLAHNIK ALL ARCHIVE FROM PASSAGEPARIS.COM

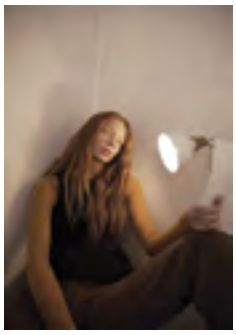
VELVET PANTSUIT CHLOE ALL ARCHIVE FROM PASSAGEPARIS.COM

COTTON CANVAS TOP COMME DES GARCONS SS2013 ARCHIVE FROM PASSAGEPARIS.COM **STRIPED TROUSERS** BLESS

PHOTOGRAPHER ANDREW GOUGH
ART DIRECTOR AND STYLIST ALLISON MACRAE
MODEL ANJA W AT PREMIUM MODELS
HAIR STYLIST SACHIKO YAMASHITA
MAKE UP ARTIST AGNES OBIS
ASSISTANTS CAMILLE BOLENDER AND SAMUEL ODIC

TANK ALEXANDER WANG X HM **BELT** VINTAGE **SKIRT AND GLOVES** STYLIST'S OWN

BELT SCARF BALMAIN X H&M **LONG SLEEVE TOP** VIVIENNE WESTWOOD **BLACK BUSTIER TOP** SIRIVANNAVARI **WIDE LEG PANTS** FLYNOW WHITE LABEL



TURTLENECK STYLIST'S OWN **TANKS, PANTS** FLYNOW WHITE LABEL

TRENCH COAT STYLIST'S OWN **WHITE TANKS** FLYNOW WHITE LABEL **SHIRT** STYLIST'S OWN

TOP FLY NOW WHITE LABEL **GLOVES** STYLIST'S OWN

PHOTOGRAPHER DHRUVIN SHAH
ART DIRECTOR AND STYLIST PRAIRIE SIRIPIM POOLSOMBAT
MODEL ANNE LISE MAULIN
HAIR STYLIST SUMIKO KYOSHIMA
MAKE UP ARTIST AMELLE JACOB
ASSISTANTS VIMOLNAT THONGSAARD, PIMTIP PAOSILA

f/w2017 collections report (from outside)

**Unfortunately Torn did not received any invitation to any of the big shows this season.
So we begin to wonder about the fashion system.
Do you really have to be fashion to know fashion?**

**As an outsider can we ever experience a fashion show?
What would happen if we were outsiders? (Obviously, we still are)
Can we ever really experience fashion with out attending?**

**What happens outside the shows? Will it be late? Are the people warm?
How many people have tickets? And what happens if you don't?
Are the seucurity guards mean? Really are they?**

**How long are the lines? Do they wear the brands to the shows?
Torn put our reporter to test to get the report from inside and outside.
Reporting the looks, the shows and the people.**

**And the scenes that are often looked over.
Live on the spot of the shows (outside among the crowds)
and over dinner table talks from people that attended the spectacles.
With the help of social media and Whatsapp Torn has got you covered for this season.**

No invite, no seat, no problem.

Once again Paris Fashion Week has arrived. It felt like the last season's shows were only 3 weeks ago. Fashion definitely waits for no one, it is a constant flow that gets faster and faster. The leaders don't take the time to stop and reflect upon what happens. We have placed ourself as an outsider of the fashion system, looking and observing. Standing quietly and awkwardly outside the shows. Listening in on a conversation over dinner. Combining the reality of outside of the show that anyone can experience with the fantasy words told by the people who attended.

It was a different way of experiencing fashion. It cannot be relived if you weren't there but isn't that how we experience things these days? Through the words and eyes of others? For this season we invite you to experience a different take on fashion week. Through the voice of an insider but through an eye of an outsider.

SOURCES

1 A buyer/manager of Céline for a small market in the Far East. She has been working for Céline for almost 10 years. With a jetting schedule for this season she flew in from Milan straight one day before the show.

2 An editor-in-chief of a magazine of a leading international title. With an eccentric and dramatic way of telling stories, Torn had a very good chance to re-live the show with him.

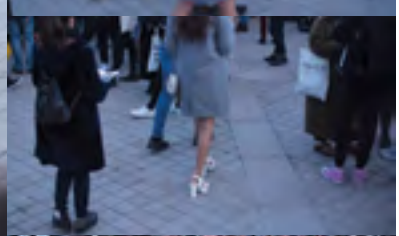
3 Fashion editor, again he is working for another leading international title. Like Source 2, they attended shows together.

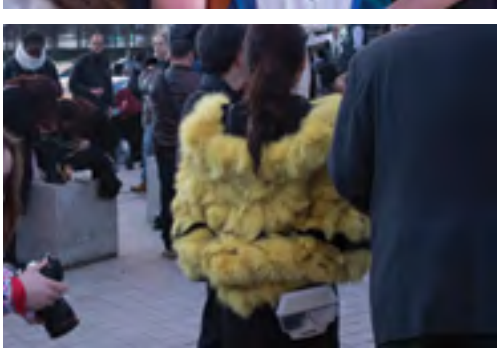
4 A representative for a local magazine title, filling in for a fashion editor friend he attended Saint Laurent on his behalf. All photos for the Saint Laurent report were taken by Source 4.

CÉLINE

EXO MEMBER

STREET STYLE WONDERERES





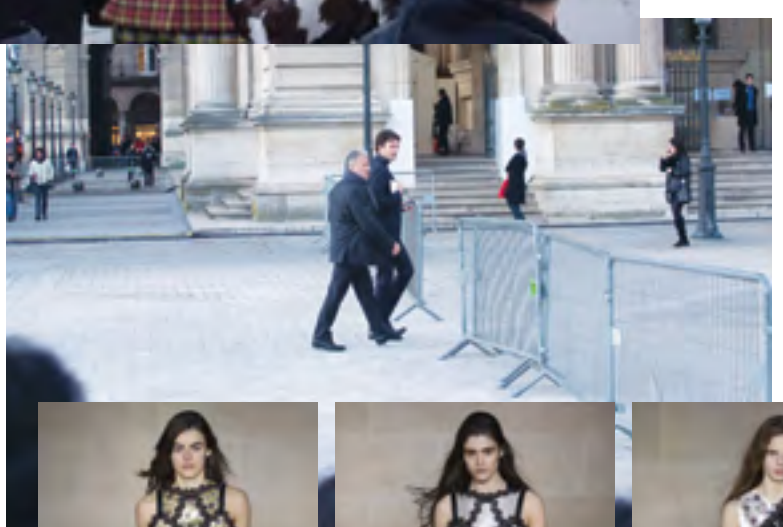
RUNNING LATE!!

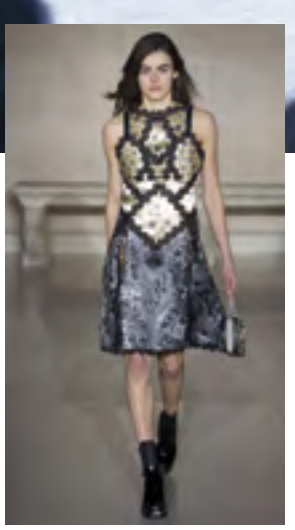
QUIET FASHION PROTEST

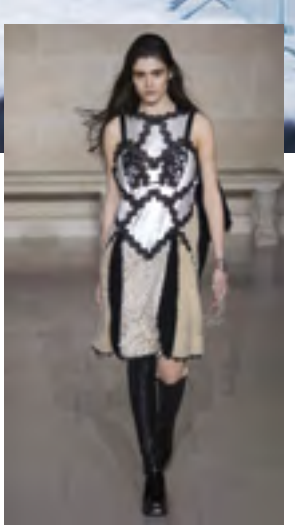
WITNESSING @BATGIO RUNNING FOR THE SHOW

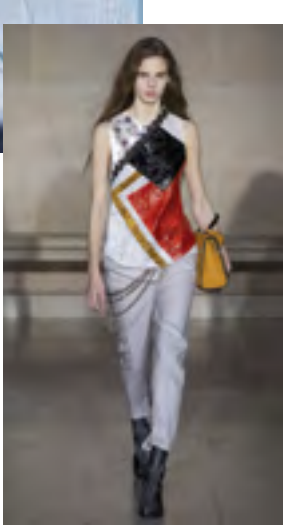
Louis Vuitton

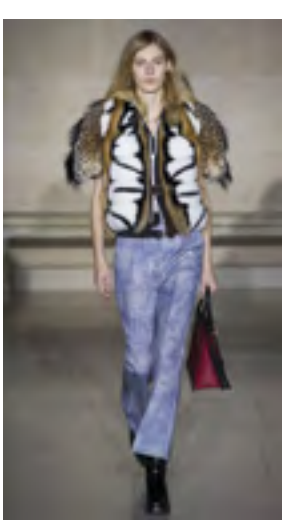
At Vuitton, held at the Lourve right in the sculpture room, we waited outside the venue with screaming fans of the a K-pop group EXO. Young girls in their teens screaming as the young pop star approach the venue in his black Mercedes. Once he got out, screams roar and flashes lit up the space behind the barricade. As the time ticks we saw true fashion insider running back and forth finding the blocked entrance. Making their way through the people to get to the glass pyramid where they will be lead to the show space. For Vuitton, Torn unfortunately did not get a chance to anyone that was there. Leaving us again as an outsider. We will never know what happened inside.





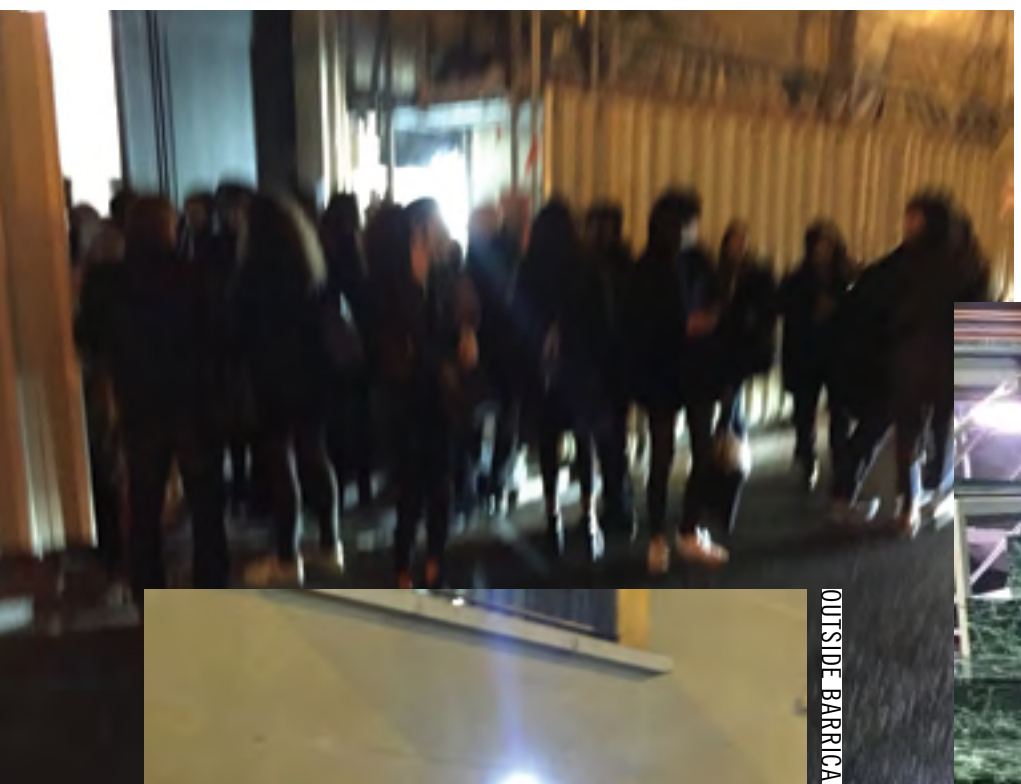


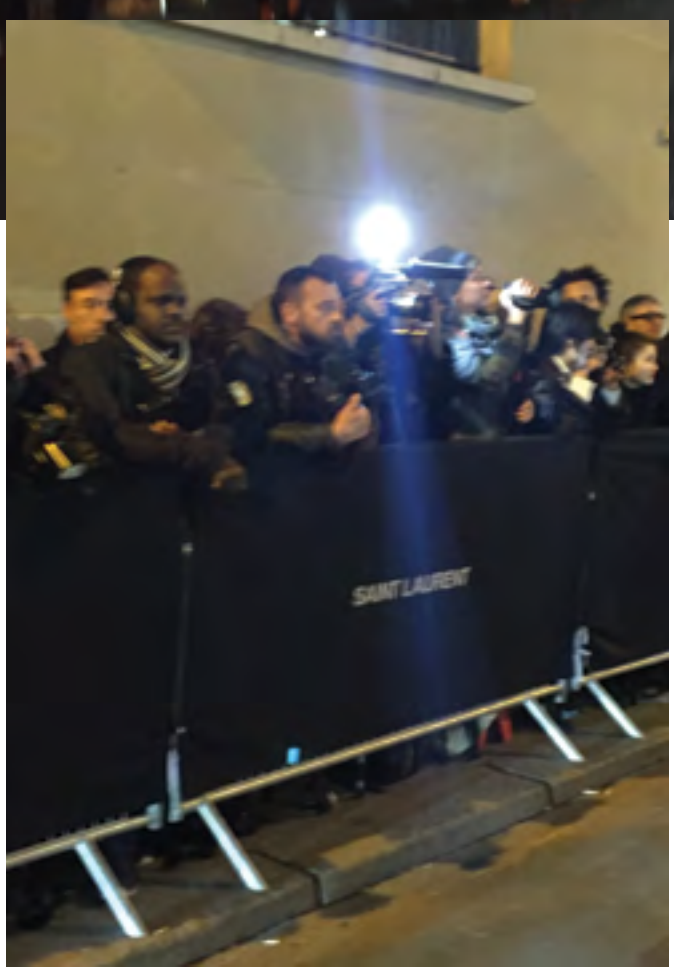




Saint Laurent

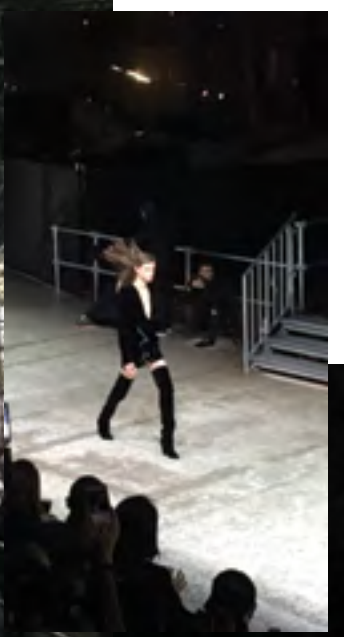
At Saint Laurent, which held their show at the new soon-to-be headquarter. Scaffoldings and embedded with led lights were part of the set. Words from an insider told Torn that as they make their way to their seats guests were given blankets embroided with the house logo to keep warm in the single digit temperature. They are seated on steps made out of green marbles. Once all guests are settled so did the rain. It began to pour down as the first look make their way on the runway. Some sources of Torn wonder about the realness of the rain, “Can it be real? The rain started right on the first look how can that be possible?” Music was loud, rock and up-beat. The clothes focus on party and evening wear, high slits and cuts were a majority of the collection. We began to see more of Vaccarello’s personal aesthetic coming through the spirit of Saint Laurent. Quoting from Vogue.com “I always relate YSL to parties, to evening,” Vaccarello said. It makes real sense of the approach he was aiming. It sounded definitely like a spectacle we would have loved to see it in person.

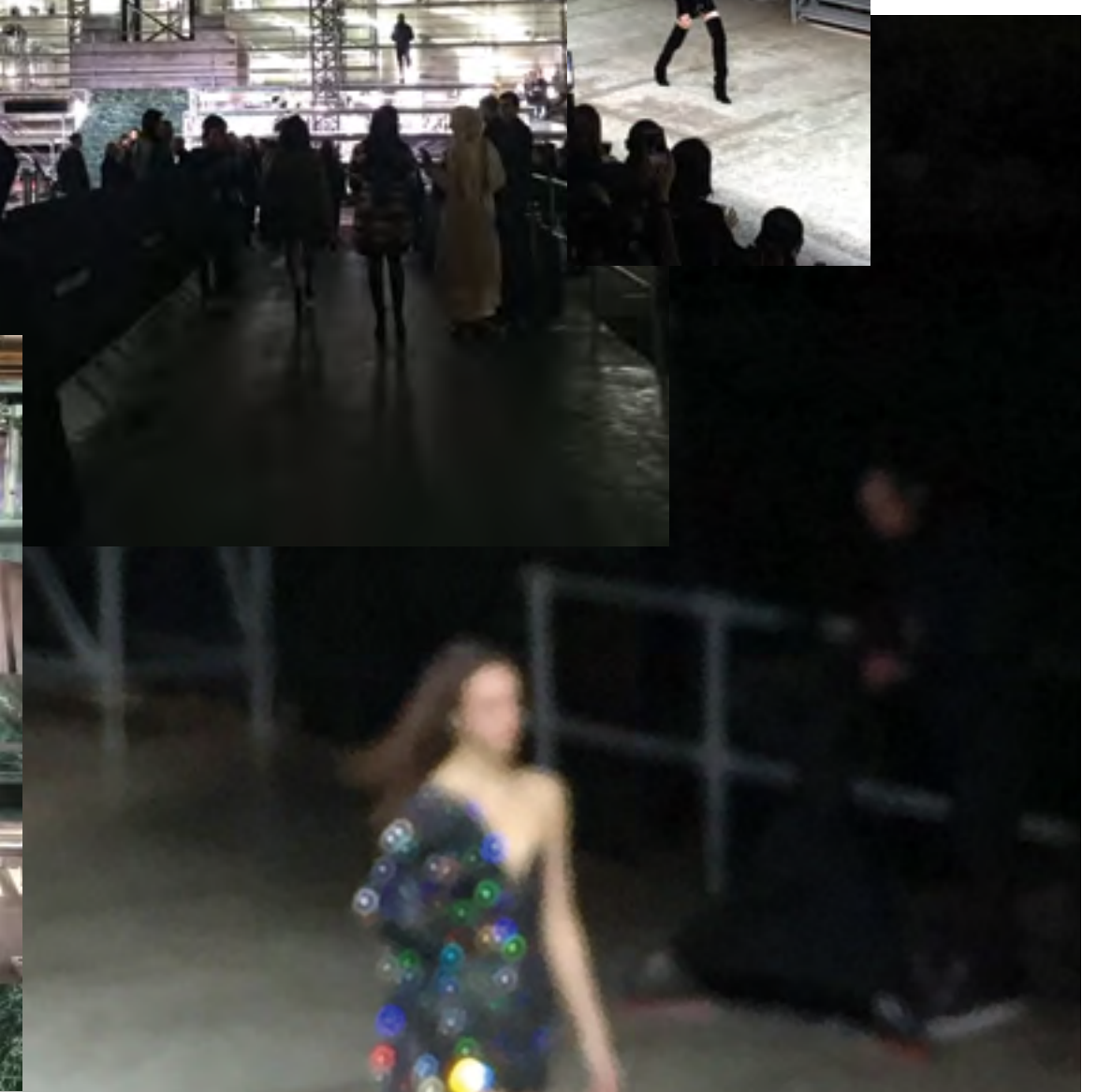




OUTSIDE BARRICADES

VIEW FROM THE LAST ROW

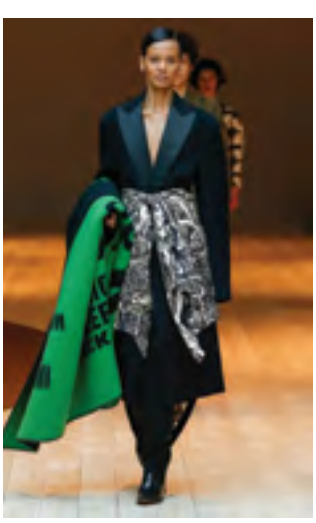


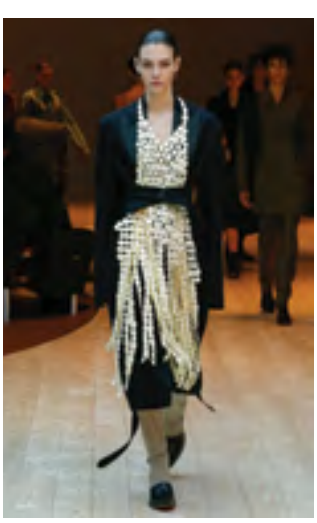


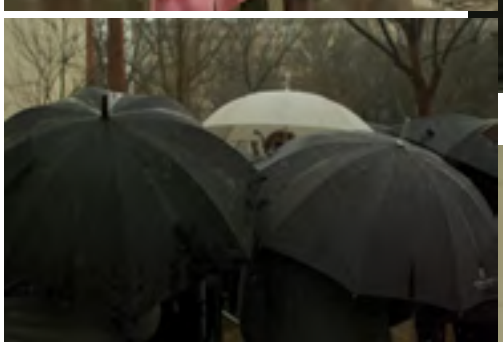
Céline

Torn was outside the Céline show. In contrast to the very quite and discrete house, we watched the chaos brew in front of the show. It was held outside across the Seine in the 16th district of Paris at the Tennis Club de Paris, as always. Outside the venue we saw many Céline addicts with their oversized outerwear to protect them from the rain and the statement shoes from the previous seasons. What was interesting was how in front of the show was the ultimate hangout place for street style enthusiasts. No invites, no seats, no problem. They were more than happy to be seen. We saw outfits that was obviously constructed for the purpose of standing out. Inside the show a close insider of Torn told us the guest were seated on rotating circle platforms that spins 360 degrees. “The trick is to look straight and not focus on the models and eventually you will see all the looks” our source mentioned his way of seeing the show. “I tried to look everywhere, I was dizzy at the end of the show my side of the seat ended up facing the wall. I didn’t get to see Phoebe” another of our source told us. The set was done by Philippe Parreno French artist known for his usage of light and space.

SUZY

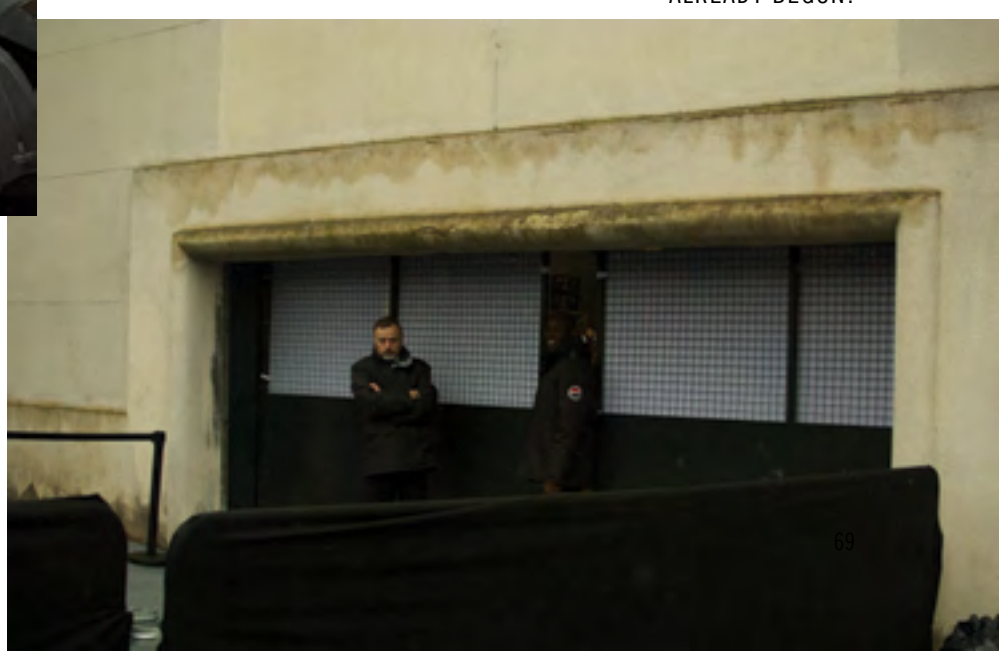






OUTSIDE WHEN THE SHOW ALREADY STARTED

ALREADY BEGUN!



TOP LAURENCE AIRLINES **SWEATER** HED MAYNER **SWEATPANTS** THE WHITE BRIEFS

Photographer Anton Renborg
Art Director and Stylist Rukpong Raimaturapong

LOST IN IVRY

BLAZER VINTAGE
SHIRT BALENCIAGA ARCHIVE
PANTS PAUL SMITH

COAT REALISTIC SITUATION **POLO** THE WHITE BRIEFS **PANTS** STYLIST'S OWN

COAT REALISTIC SITUATION **SWEATER, PANTS** THE WHITE BRIEFS

SHIRT RAF SIMONS ARCHIVE
PANTS RUKPONG

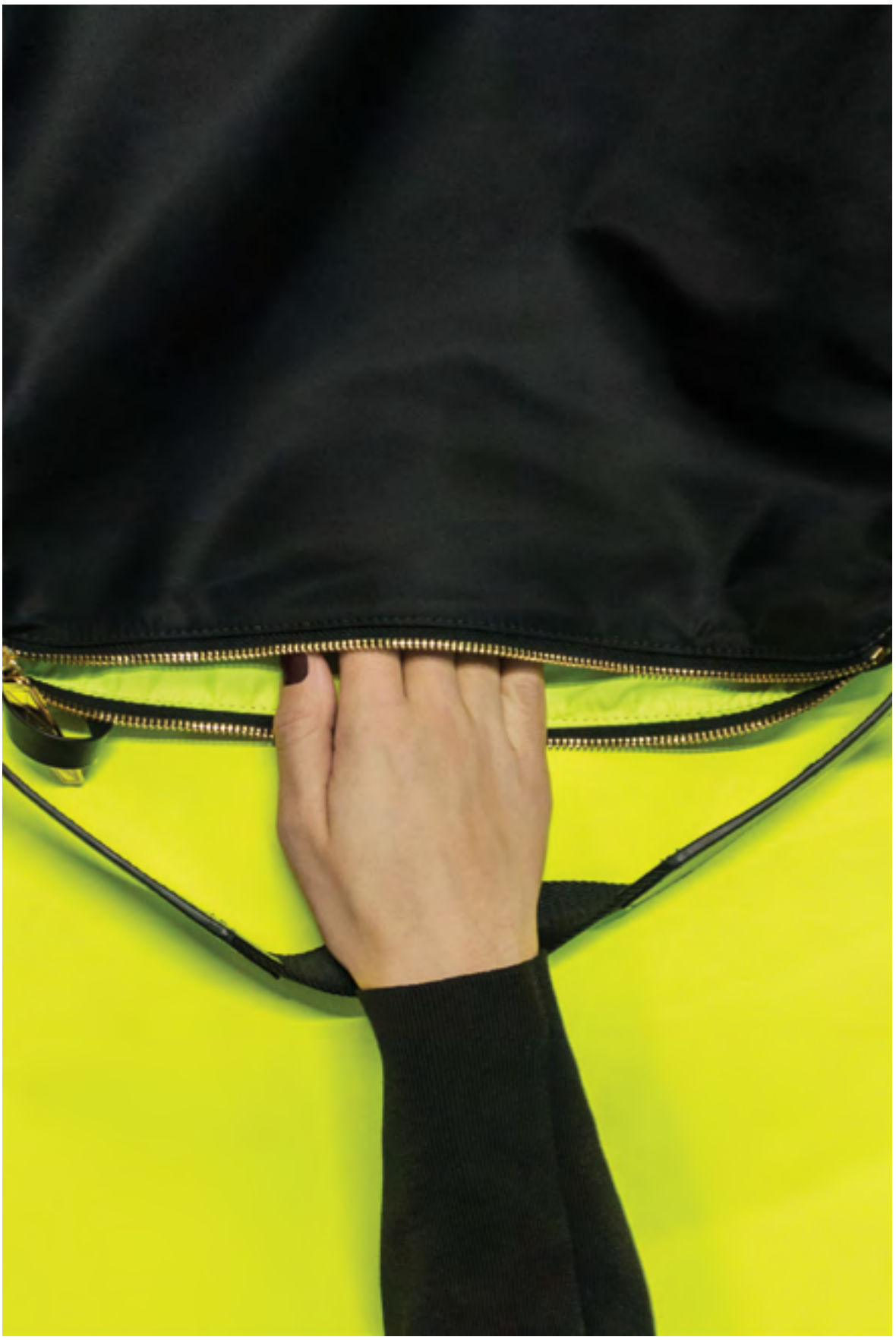
BAR
RAPIDO

SHIRT HED MAYNER **SHORTS** VINTAGE **BLACK TEE** STYLIST'S OWN

PHOTOGRAPHER ANTON RENBORG
ART DIRECTOR AND STYLIST RUKPONG RAIMATURAPONG
MODEL SIMON MUCHARDT AT SUCCESS MEN
MAKE UP ARTIST PIN ISRANGKUN
ASSISTANTS ALLISON MACRAE, ALEXANDRA PERESTRELO
SPECIAL THANKS MARK GERARDO

I like but
maybe too
melancolic
2.
Many good
ones
4
5
6

1
2
3
I like - not cropped
nice but
intersection - stronger
I think
good
expression
kind of cool !

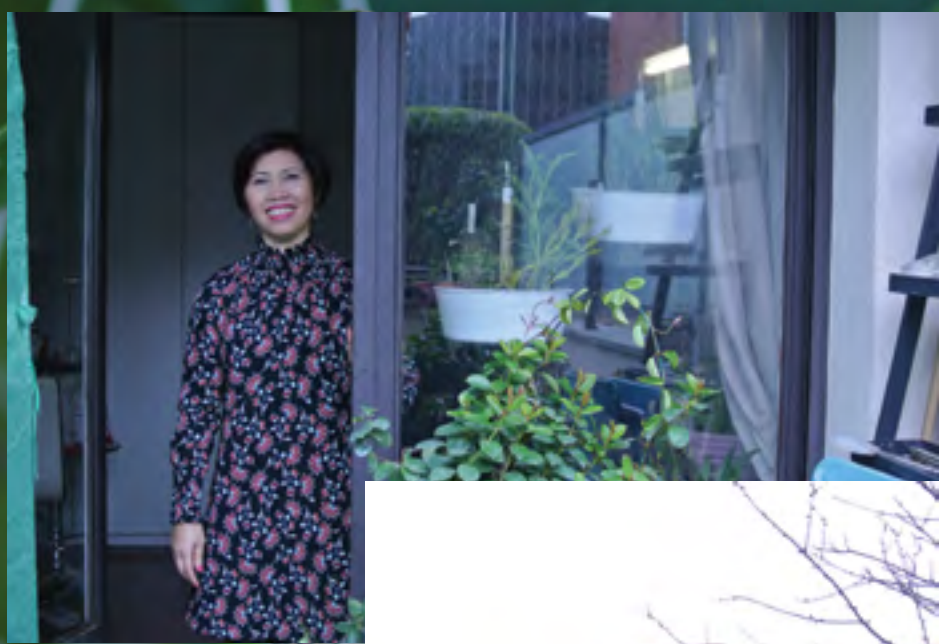


LANCEL
PARIS

WWW.LANCEL.COM

24 RUE DE LA PAIX, PARIS

Dior
Dior



the insider

Jocelyne Dang is a freelance seamstress with more than 20 years of experience in the industry. She has worked for houses such as Yves Saint Laurent, Lanvin, Carven, Balenciaga, Louis Vuitton, Céline.

Magazines tend to only look at the glitz and glam of the fashion scene, and when we cover the making of the garments, we only celebrate the designer and his/her process. For this first volume, we had a conversation with someone who works behind the scenes to brings these garments to life. An insider, who is so often out of the frame. Jocelyne Dang is a freelance seamstress with more than 20 years of experience in the industry. She has worked for houses such as Yves Saint Laurent, Lanvin, Carven, Balenciaga, Louis Vuitton, Céline.

I caught up with Jocelyne at her apartment on a cloudy morning. She welcomed me into her home. She was looking at the latest Louis Vuitton show, and I could hear the soundtrack, Frank Ocean's "Pyramid". We began our conversation talking about her life, work and her role in these fashion institutions.

Coming To France

Jo came to France in 1980 as a refugee, escaping communism from Laos. She fled the country on a boat and crossed the Mekong River to Thailand with her two babies and her mother. They spent over a year in the detention camp, and was granted refugee status to come to France where her sister had moved a few years prior. After arriving in France, the family settled in Miramas in the south of France where she took many jobs to support her family. "I commuted for three months between Miramas and Nîmes working as a housekeeper." She stopped working when she was expecting her third child, and started to help her husband at home. He was a tailor in Laos, and began to take tailoring jobs once they were settled. She learned her tailoring skills by helping her husband and later opened a tailoring shop in 1984 with him. Unfortunately, their business didn't bring in enough income, and they decided to convert their shop into a restaurant. The new business would run for four years. They decided to close the restaurant due to the declining numbers of people dining out.

She later moved to Paris with her sister. "I came to Paris the way I came to France: by myself." Jocelyne later found a job and an apartment and her family would later join her in Paris. With support from the government she opened her own sewing shop. The flourishing business expanded from three to nine employees in few months. She divorced her husband in 1999, forcing her to raise her three kids by herself. But with the rise of illegal workers, who were willing to work for lower wages, she knew there was no way she could compete. She eventually closed her shop.

20 : DANG JOCELYNE

Role

As a seamstress she works under a Head of Atelier who takes care of the production of garments. The Head of Atelier also selects which garment is to be sewn by each seamstress. If they are a good Head of Atelier, they should know which techniques are needed to produce each garment and who specializes in those techniques. They then choose who is working on each garment accordingly but some allocate garments randomly. This makes the working process more difficult since each seamstress then has to learn different techniques to make the garment. "The Head of Atelier affects the way seamstresses choose the house. Sometimes if we are not happy with the Head of Atelier, we just decline to work for that house," she explained. Some petites mains work for a head of atelier for more than 10 years on a freelance contract. "It's a working relationship where, if it fits, the seamstress stays." The relationship between the two is crucial.

"The inside is as important as the outside."

I asked her how she got jobs at these major houses, and she explained about the network. She is part of KS Interim, an agency that maintains all the connections between the Heads of Atelier and the seamstresses. The house gets in touch with the agency, who then sends seamstresses for each request. Sometimes they will be specific about who they want to work with. "It's good to be a temp. I can work on the collection then take time off and then go back again. I can choose who I want to work for and with as well. For skilled seamstresses it's good to have the flexibility to be challenged with new tasks, new brands. If you are good enough, you can work anywhere. However, when switching houses you have to adjust. You have to work with the modeliste to deliver the kind of effect they want. Since they only work with toiles they don't understand the final effect. We have to understand each other and I deliver the final garment."

Challenges

Her role is simply to solve problems. She sometimes knows a garment will be a complicated piece at first but she will eventually find a way to make it happen. She says the most challenging brand she has worked for so far is Louis Vuitton. As she points to the screen, she says, "These jackets are hard to make, you know? There are many kinds of fabrics in the same piece: light fabrics, thick fabrics and leather trim." For the resort collection that was shown in Palm Springs last year, she recalls a technique that was used in which a skirt was made up of five bias-cut panels. The challenge when a fabric is bias-cut, is that we can't really predict how it will fall. Looking closely at the detail you will notice that the grain of the fabric has to be aligned in order to have a nice fall," she explained. "Sometimes, the smallest part is the most challenging." At Vuitton, the designs often have sharp tips, it is difficult to have it sharp and neat on the inside. "It's easy to have the outside done neatly but the inside has to be just as nice." She is used to this process from working with Guillaume Henry during his tenure at Carven. ''Guillaume would inspect the outside closely, put the garment on a table and then inspect the inside''. She recalls her time at Carven as a great learning experience.

Happiness

I asked her about what makes her happy in her work. Is it seeing what she makes on the runway? To her, it doesn't really matter. "It doesn't really matter if the garments that I construct make the show or not. I'm fine with both. But what satisfies me is that I am able to create what I imagined in my head."

inside chanel

Coco Chanel was actually a rebel inside the fashion industry.

She lived many lives, in and out of fashion. She was multifaceted. She was a rebellious, lively, and passionate spirit. She wasn't afraid to exit and turn a different way.

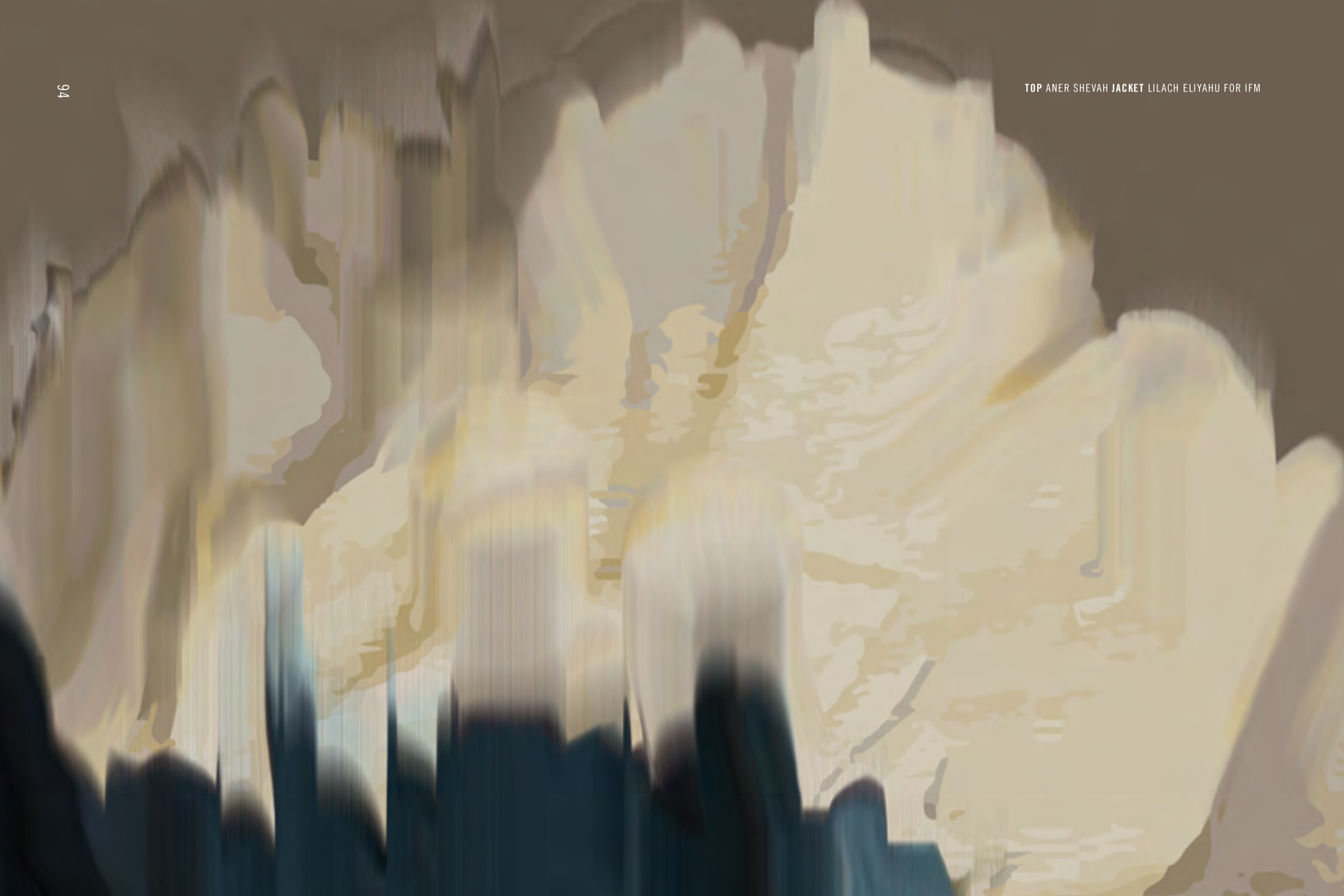
“Fashion is made to become unfashionable.”
“Elegance is refusal.”
“In order to be irreplaceable one must be different.”

COCO CHANEL

in bloom

Photographer Dan Spigelman
Art Director and Stylist Rotem Rachel Chen

PANTS ISSEY MIYAKE **SHIRT** VINTAGE **COAT** SEOKHEE J SEO FOR IFM



TOP ANER SHEVAH **JACKET** LILACH ELIYAHU FOR IFM

TOP AMERICAN APPAREL **COAT** COS **PANTS** ISSEY MIYAKE

PANTS ISSEY MIYAKE **SHIRT** VINTAGE **COAT** SEOKHEE | SEO FOR IFM

PHOTOGRAPHER DAN SPIEGELMAN
STYLING ROTEM RACHEL CHEN
POST PRODUCTION ALEXANDRA PERESTRELO
MAKEUP AND HAIR NOA YEHONATAN
MODEL ADELLE FROM CITY MODELS
PHOTOGRAPHY ASSITANT CLOHE MAY, PIERRICK PTRN
STYLING ASSISTANT LILACH ELYAHU

DATE OF
27 02
SCHWEI
CONFÉ
CONFE
CONFE
SWISS

Laura Farinacci + Allison Lianza

A Swiss conversation on Helvetica font, plastic tablecloths and design.

Vetements just moved to Zürich, we talk to two Swiss designers to find out what life is like there for a fashion designer and how this country full of oppositions stimulates the young designers.

Kevin Brugneaux: Does Swiss design have a signature?

Laura Farinacci: I think it's difficult to say because fashion doesn't really exist in Switzerland but we can say that we are very strong in graphics.

Allison Lianza: Uh uh.

Laura: Our graphics are all very precise and clean.

Allison: Yes, and with a lot of contrasts in colour. We often use primary colours and the typography is very straight. Helvetica is a good example.

Kevin: Does this straightness and cleanness reflect the Swiss way of thinking?

Laura: Yes, of course, it's very calm, precise and down to earth. Maybe that's why fashion doesn't exist there.

Allison: There are some fashion brands there but there is only one way to think and it's a little bit difficult if you are somebody who thinks out of the box.

Laura: Yes that's true. There are also a lot of Swiss brands who show outside of the country.

Kevin: If you have good schools, good skills, and money to support creation, why are there no big Swiss brands at the moment?

Laura: In my experience, all my friends who wanted to do something in fashion left Switzerland but I don't know why.

Allison: I think Switzerland is not a 'fashion country'; on the other hand, in Switzerland we have Mode Suisse which is similar to Fashion Week in Paris.

Laura: Yes, but it's super small.

Allison: They are small brands. here is no press around it but for art, you have Art Basel, which is international. We don't have a lot of famous brands. In Paris, you have so many brands. In Switzerland we have a heritage too but it's more about fabrics, lace is a good example.

Laura: People even travel to come and get this lace. We have everything there. I don't see why people leave Switzerland.

Kevin: If you compare Switzerland to Belgium, a country that is also divided in 3 parts, there was no fashion heritage. But since the 80s, they've managed to establish a certain style with the Antwerp Six. Maybe there's no need to show in Paris?

Laura: I think it's going to change now. I know some people who choose not to show in Paris. They use the internet to have their work seen everywhere.

Allison: Yes.

Laura: If I could, I would stay in Switzerland. Life is so easy there. Except that it's expensive.

Kevin: I met this girl who moved back to Switzerland after working for a few years in Paris but she told me it was so boring there. She recently moved back to Paris. Even big Swiss cities like Basel or Geneva aren't inspiring enough?

Laura: It's hard to say – you work, you go home. There are people outside but when you walk in the streets you never see anyone that inspires you.

Allison: Also, everything is very slow, very clean.

Kevin: Does comfort make people numb?

Laura: There is a creative scene, we know everyone but....

Allison: It's another life, not like in Paris. Everything closes so early that it's difficult to socialise.

Laura: In Switzerland everyone has a nice home. Parisians have to go out to get together because they have small apartments. That's what we love about Paris, the crowded terrasses.

Allison: Everybody is always inside in Switzerland.

Kevin: Is every part of the country associated with a certain style?

Allison: Yes, well, maybe. In the Italian part, they dress more colourfully, with a lot of bling. The German part is more strict, and the French part is more sophisticated. We often associate a certain style with a certain area. My mother is Italian and my father is French. So when we are in the German part, we don't speak, we don't dare to.

Laura: It's about the language, we are afraid to speak a language that is not ours.

Allison: We are one country but I feel like there are three countries in one because you have to change your language all the time, so it's quite hard.

Kevin: Do you have the influence of those mixes of culture in the way you design?

Laura: For us, I think it's more personal and we don't dress one hundred percent Swiss.

I mean I have never even been to Geneva before (laughing), so there is a gap.

Allison: A line...

Créteil Soleil, Allison Lianza 2015

Kevin: You both grew up in Switzerland and have similar profiles: for Allison, a French dad and an Italian mother and for Laura, a Swiss mother and an Italian dad. What is it like growing up in a country with different styles but also different influences within your own family?

Allison: My mother really likes dressing. She likes beautiful things and objects. And my father in one way has no taste. He's more kitsch and very Italian. At home, I remember him putting a plastic tablecloth on a table my mother designed. It was funny to see something very beautiful and something very cheap and tacky together. I love this contrast, it represents Switzerland quite well.

Laura: It's funny, my father did that too, it looked horrible but we had to accept it.

Allison: It's also the difference between something functional and something aesthetic.

Kevin: Is this contrast translated into your designs?

Allison: Yes, the main focus in my designs is contrast: like masculinity and femininity or putting expensive fabrics like cashmere with synthetic fabrics. I play a lot with that idea.

Laura: For me, it's more about my approach. I try to look deep into my family history and their stories.

It's all About HER, Laura Farinacci, 2014

Kevin: Now that you have moved to France, do you think Paris has had an influence on your design and the way you dress?

Laura: I keep my Swiss style in my design. People are interested in my Swiss story. It's my signature. But I like the lifestyle in Paris. When I go back I feel overdressed and when I come back to Paris I feel under-dressed.

Allison: When I went back for Christmas, my mum asked me why I was wearing a long coat and she said that we don't need it here because people don't want to look intellectual. But I told her that in Paris it's just casual.

Kevin: How do you react to VETEMENTS moving to Switzerland?

Laura: I really want to know why.

Allison: I think it's for tax reasons. I'd be surprised if it were for some other reason.

Laura: It's strange they move to a very expensive part of Zurich. Maybe it's the start for something new.

Allison: But near to Zurich there is a part when you don't pay any taxes.

Laura: I'm curious to know what they are going to do there, I imagine the whole team there, if they wanna go out, it's not the same as in Paris.

Allison: Everything closes at seven.

Kevin: Could you move to another part of Switzerland?

Laura: For me it'd be easier to live in Geneva than in Paris.

Allison: It's all little things. For example it's how people speak, people are more respectful, they have certain values. It can be a shock if you move outside Switzerland.

Laura: I had that the first time I moved outside, it was so different and hard. In Geneva I would have some marks: the transports, the supermarket, the food, the customs...

Laura: Geographically, Switzerland is in a good position because it's in the middle of everything. And there are a lot of possibilities now with social medias.

Allison: Our schools became more and more famous. If you think about our schools ten years ago, the students didn't have internships or jobs, now I see people that just graduated working for big brands, it's also a process, they need to know our fashion, the values, the aesthetic behind. It's a very conceptual approach of fashion...

Laura: As soon as brands hire Swiss people, they are happy with our own kind of work. We are serious, we start something, we finish it. Even in NYC when I interned they got to know our approach, our style, but it takes time. Now we spread. I worked with a girl who said : ''you are Swiss, I know another Swiss girl, she works this way...''. They connect you with other Swiss, and in the end we work in the same way

Kevin: How do you describes Swiss designers : slow, reliable and a sens of creativity made by oppositions ?

Allison: I think we are very good in prints, graphics and colors. In my opinion this is our signature.

Laura: But in general, it's always a correct design, you think it through and it's really serious. It's gonna start very slow and in a very secure way. The Swiss way.

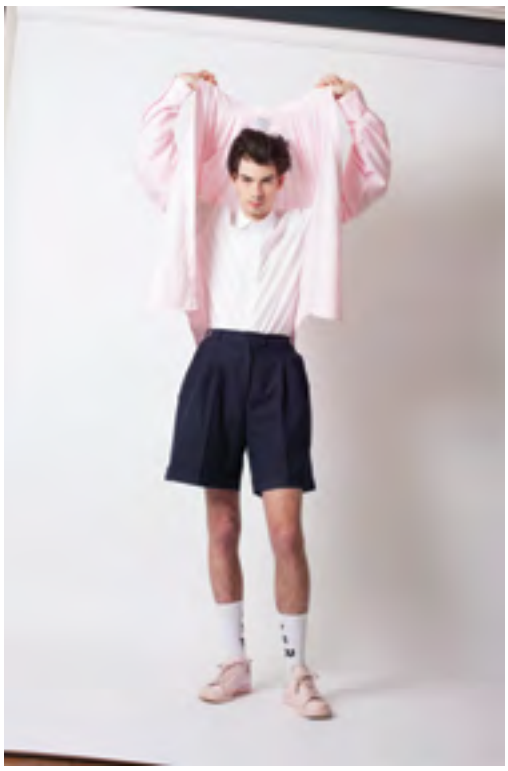
Photographer Rotem Rachel Chen
Art Directors and Stylists Ida Grujic, Beatriz Suárez Ontañón

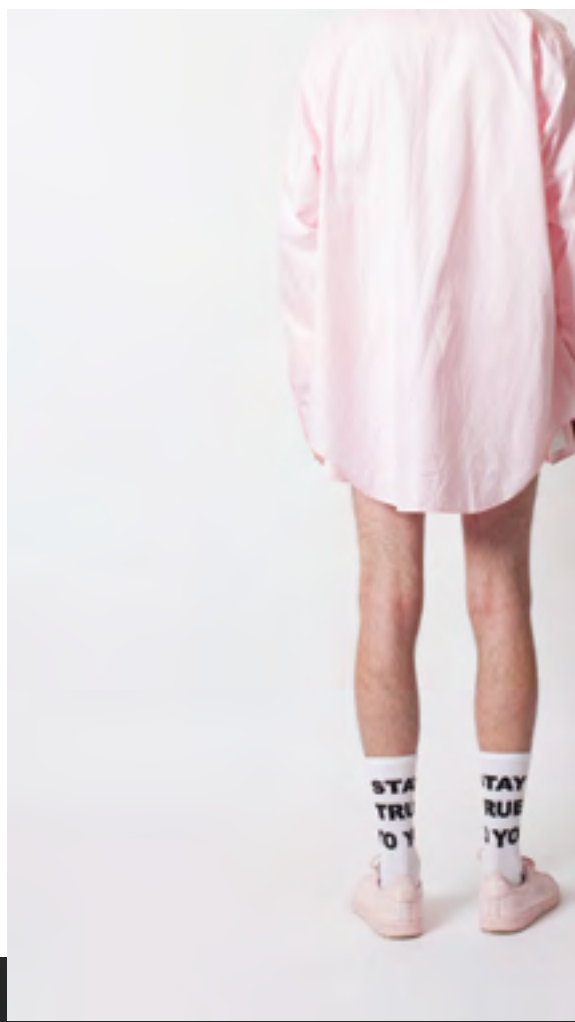
SHORT SLEEVE SHIRT LANVIN **SHIRT** ZARA
PANTS LANVIN **SHOES** H&M **BAG** KENZO

POLO VINTAGE **JACKET** BHV **JUMPSUIT** ZARA

SWEATER ÉTUDES STUDIOS **JUMPSUIT** VINTAGE
SHOES RAF SIMONS FOR ADIDAS **SHIRT** VINATGE

JUMPSUIT MANGO **SHIRT** VINATGE **SHOES** H&M.





WHITE SHIRT CALCHEMISE **SHORTS** VINTAGE
PINK SHIRT VINTAGE **SOCKS** ZARA
SNEAKERS ADIDAS BY RAF SIMONS.

POLO SHIRT RAF SIMONS FOR FRED PERRY
PANTS VINTAGE **SNEAKERS** ADIDAS BY RAF SIMONS

PHOTOGRAPHY ROTEM RACHEL CHEN
ART DIRECTION AND STYLING BEATRIZ SUAREZ AND IDA RUJIC
HAIR AND MAKE-UP CAMILLE MORTIER-CHEVOLLEAU
MODEL STEPHANE P - SUCCESS MODELS

BALENCIAGA

THIS PAGE - COAT, EARRING VINTAGE **OPPOSITE - SHIRT, RINGS** VINTAGE **T-SHIRT** CALVIN KLIEN **BOARD** SKATER'S OWN

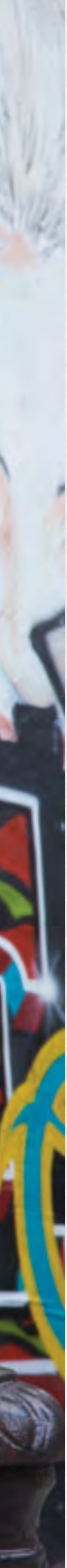
BEHIND THE BOARDS

Photographer Pierrick Patarin
Art Director and Stylist Alexandra Perestrelo

SHIRT, DENIM TOP VINTAGE
JEANS LEVI'S
KEY RING STYLIST'S OWN
BOARD SKATER'S OWN

SHIRT VINTAGE
JACKET SARBA

SHIRT VINTAGE
JEANS LEVI'S
SHOES VANS
BOARD SKATER'S OWN



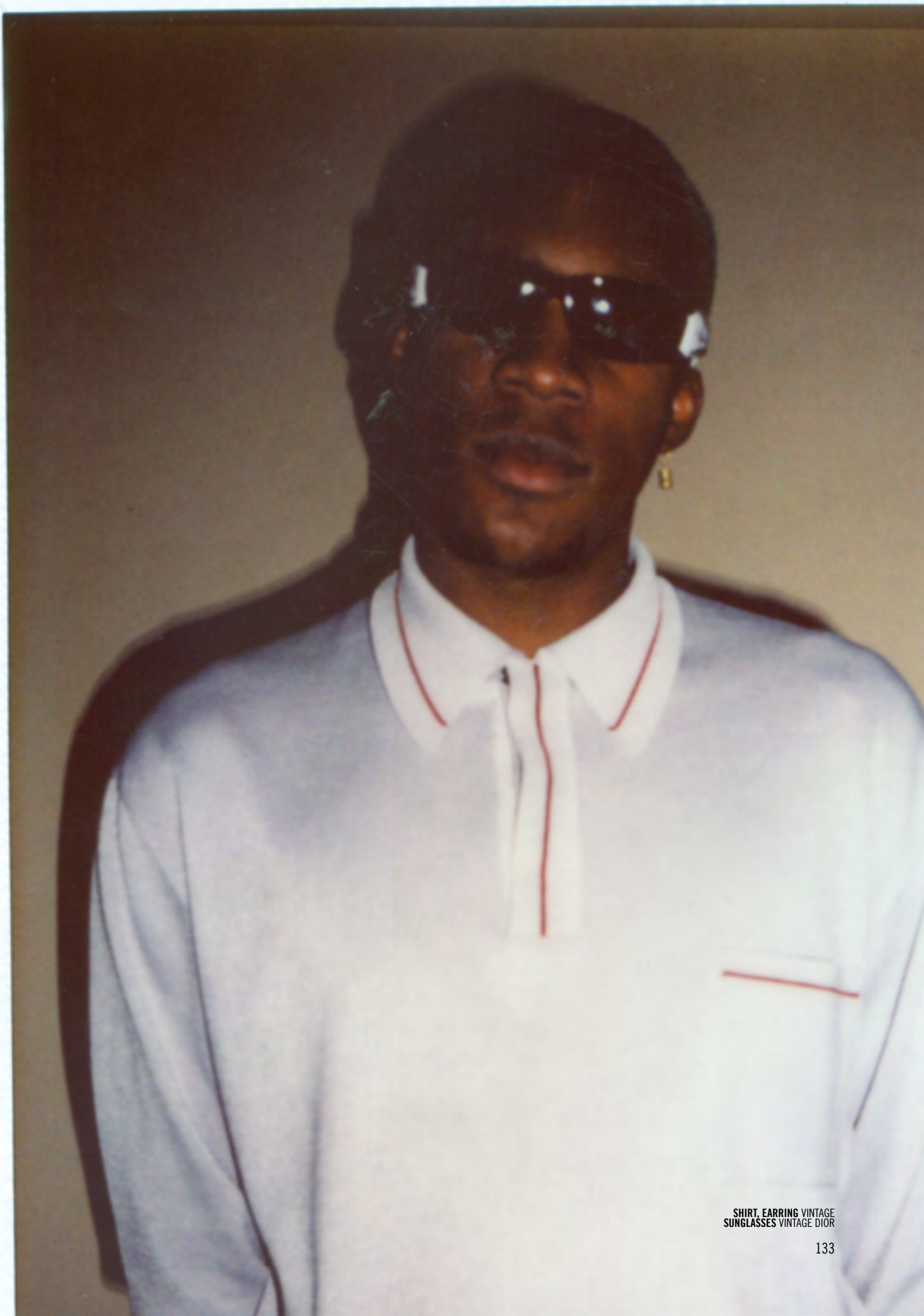
SHIRT VINTAGE
JEANS LEVI'S
KEYRING STYLIST'S OWN

BELT VINTAGE YVES SAINT LAURENT
JEANS LEVI'S

JACKET SABA
PANTS VINTAGE
SHOES VANS
BOARD SKATER'S OWN

ART DIRECTION ALEXANDRA PERESTRELO
PHOTOGRAPHY PIERRICK PATARIN
SKATERS TRISTAN Z, NATHANAËL COFFEE

JACKET VINTAGE
JEANS LEVI'S
SOCKS NIKE
SHOES DOC MARTINS
BOARD SKATER'S OWN



SHIRT, EARRING VINTAGE
SUNGLASSES VINTAGE DIOR

PEET DULLAERT

Benoît Béthume

Fashion Editor and Stylist for renown names such as Carven, Paule Ka and Veronique Leroy, Béthume creates imagery for the pages of L'officiel, i-D, Purple and more.
He is soft-spoken, yet the images that he creates are captivating and show his unique point of view. We asked him to select images that speaks for him.

"All these images are references of what I loved, love and how it is deeply rooted in my everyday work and image expression, more than images the spirit behind it is every time an open door to interpretation and to push the limits of imagination. I think that the common link between all these is a certain vision of sophistication, even if it's poor, cruel, cheap, funny, it's strong as it stays elegant."

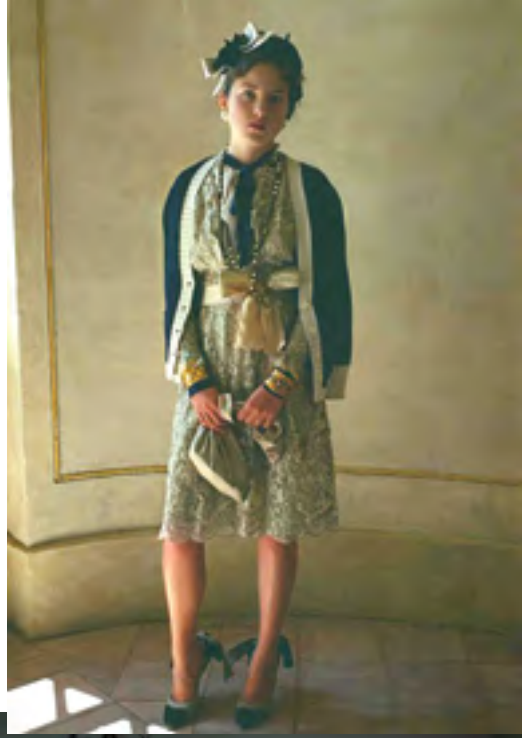
I have been raised with a mother who is a fan of soap opera's , by seeing them I think it gave me a certain sense of photography and character defining , my favorites are Columbo and **Dynasty**.

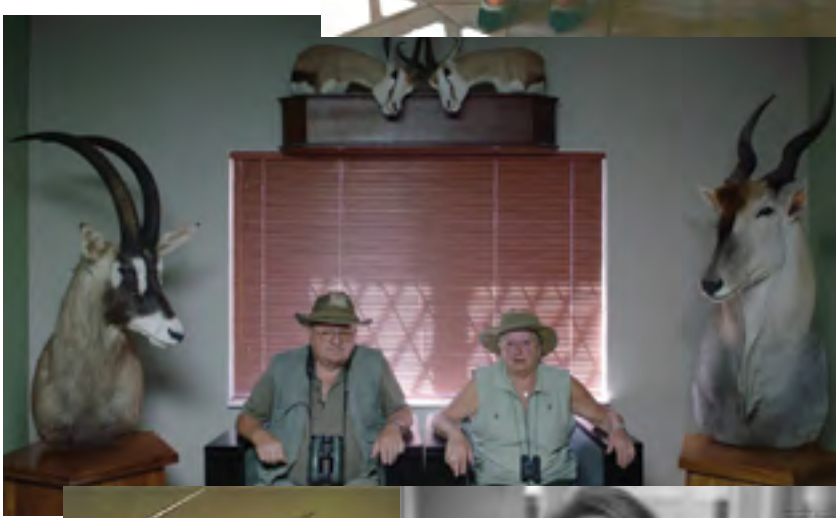
I always loved the sound of the eighties, probably because of its imagery too , especially **Roxy Music**, who's every album became an iconic fashion reference.

I love to define my fashion like characters ,I do very few "fashion for fashion" shooting just because I am obsessed with people I guess. **Charlotte Rampling** was a major meeting , I was so impressed we had this shooting in a hospital and she came to me and said : "so what is this about ?" very serious...and I told her (so scared):" well, I had this idea of you being a lost woman in a hospital and we can't really tell if you are a patient or a nurse." she held a silence and I felt so bad than she smiled and told me : great I see what you mean, and we did this story I love so much. It was not about doing "beautiful things" but interesting collaboration. I respect her the most.

The world of **Ulrich Seidl** is a major inspiration for me , it is the exact translation of cruel reality into a very elegant form. There is something very objective about it but very aesthetic that is troubling , just as a Pasolini movie , you feel it talks to your intimacy.

Manuela Pavesi was one of the most important meeting of my life, she changed everything the second I met her, she made me work hard by her side and she brought the light in my head , I understood how to put all these references together and how to express myself in image. I miss her everyday since she is gone 2 years ago , I dedicated her the last issue of Mémoire Universelle, it was my modest way of telling how grateful I am to had the chance to work with a wonderful and inspiring people like she was.





ROXY MUSIC
FLESH + BLOOD

RAYFORD WINS

Richard Avedon is the best portrait maker , he could capture the soul and translate the naked truth of human being. It is always the same emotion like looking at portraits of the great flemish painters.

Bernard Faucon's "les grandes vacances" was a real shock when I saw them for the first time, as a lonely child, I felt a strong emotion by seeing a translation of the feeling loneliness when you are a kid , it is very specific and the scenography of all his work is incredible. I had the chance to meet him and to print a selection we made of his work in the last "Mémoire Unvierselle" Issue.

Daniele Frazier was a friend of a friend, I saw her once and I felt something , she was the most inspiring to me. I asked her to play my "muse" for the first issue of MU and I photographed her a lot after that. We became good friends , she is a great artist and for me a perfect mix of elegance, intelligence and strength.

Bruce Weber is the photographer of life , everyone looks appealing , alive , joyful , he loves animals and creates conversations between people , the humor in his pictures is always so chic and subtle.

About television and character, **Twin Peaks** is of course one the biggest influences for everyone, I just remember how a shock it was and I got obsessed by it , how a detail , a light, a sound, a silence can totally change the feeling of an image , just as Hitchcock did too. It swallows you entirely.

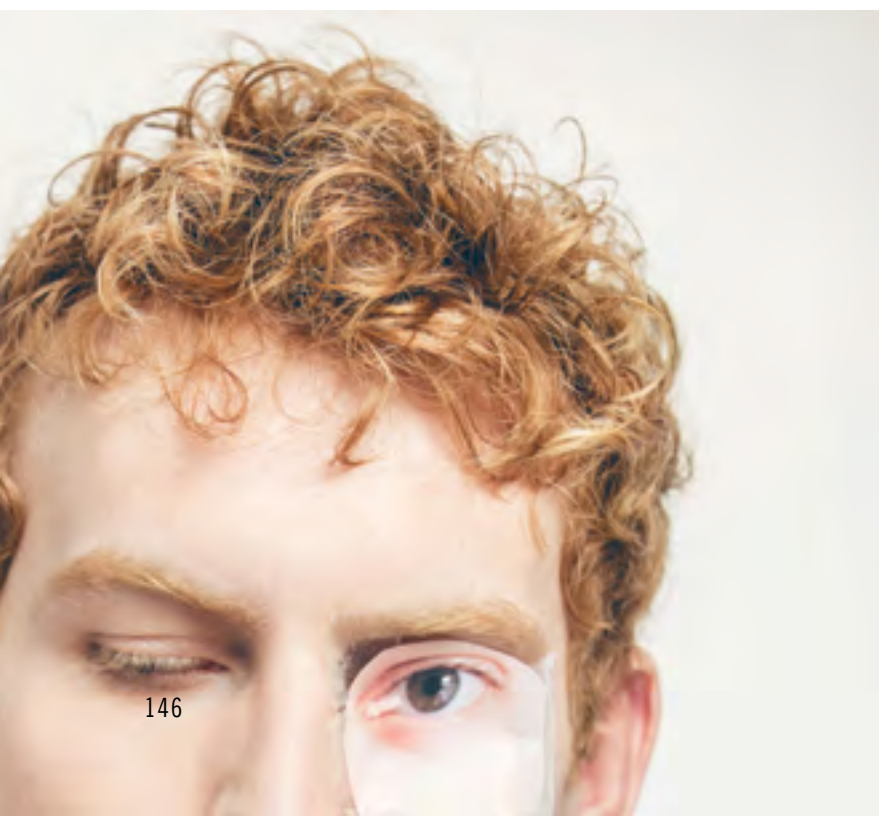
TEAR

OUT

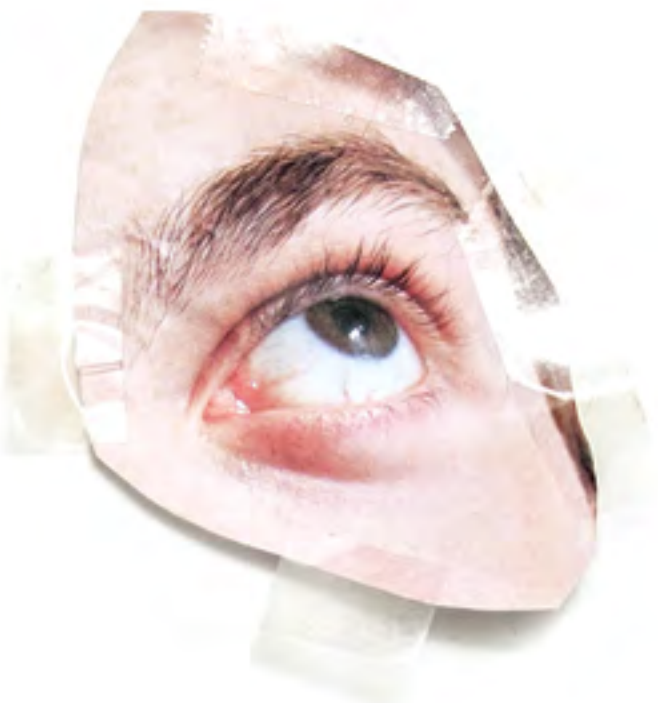
Photographer Olivier Löser
Art Directors and Stylists Beatriz Suárez Ontañón, Ida Grujic

NECKLACE QUIROS

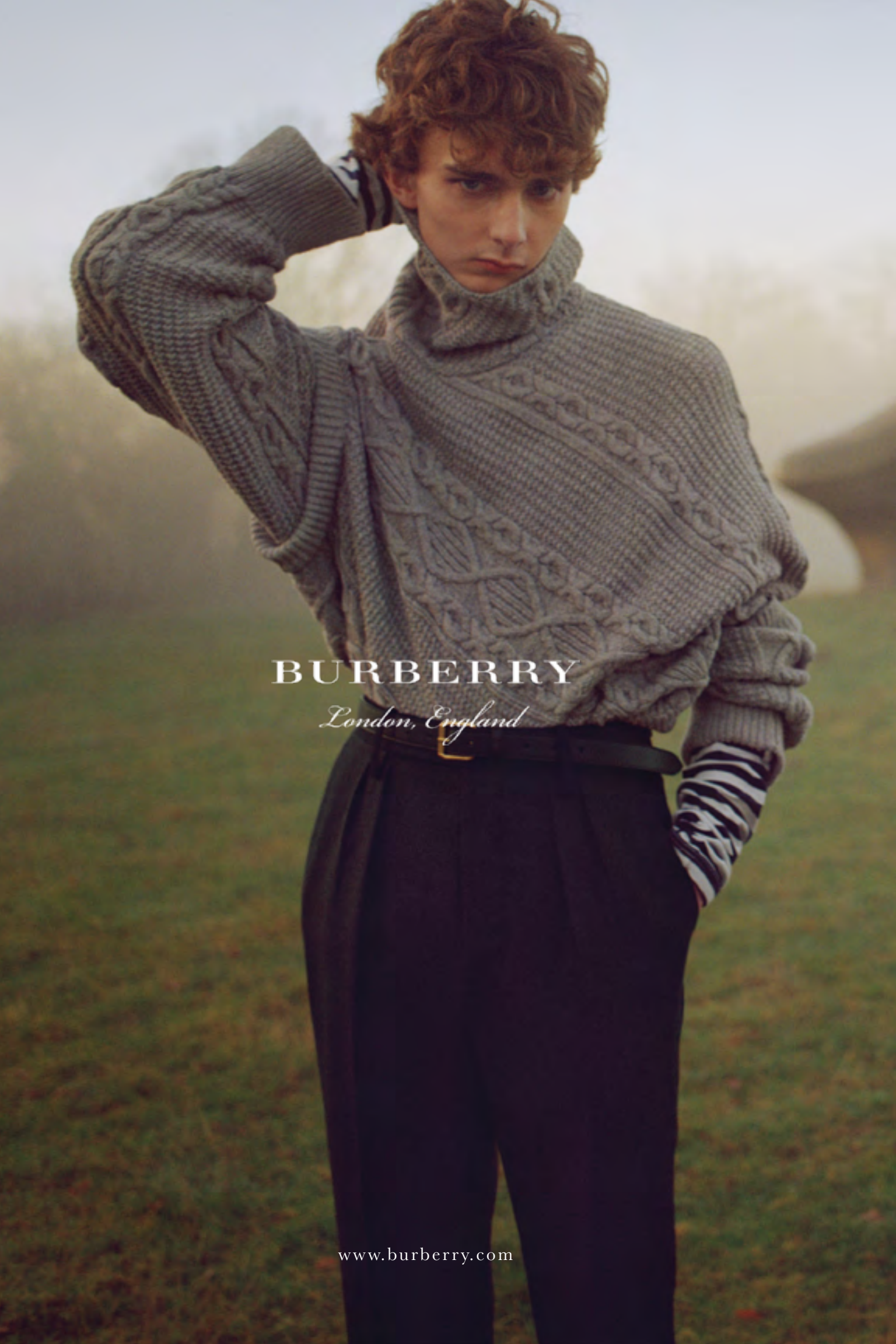
SKINCARE LA ROCHE-POSAY
FOUNDATION LAURA MERCIER
BLOTTING PAPER GATSBY



NECKLACE QUIROS



PHOTOGRAPHY OLIVIER LÖSER
ART DIRECTION & STYLING IDA GRUJIC, BEATRIZ SUAREZ ONTANON
MAKE UP & HAIR: KAORI CHLOE SODA
MODELS CHARLES DE VILMORIN AT SUCCES MODELS
BRIEUC LARSONNEUR AT FLAG MODELS


BURBERRY
London, England
www.burberry.com

Photographer Stephane Gizard
Art Director and Stylist Hugo Vincelli

LOOK WHO'S CALLING

JACKET STYLIST OWN

BLOUSE STYLIST'S OWN

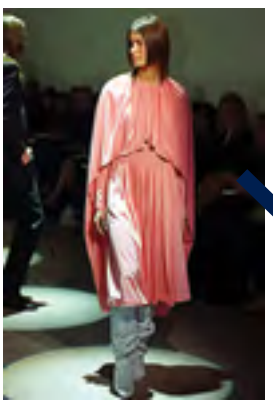
TOP JW ANDERSON **TROUSERS:** VINTAGE HUGO BOSS
ACCESORIES STYLIST OWN **SWAROVSKI CRYSTAL NECKLACE, EARINGS, SUNGLASSES.** VINTAGE

JACKET STYLIST OWN
TROUSERS VINTAGE HUGO BOSS
TOP DECONSTRUCTED BEANIE
SCARF LONGCHAMP
EARING SWAROVSKI

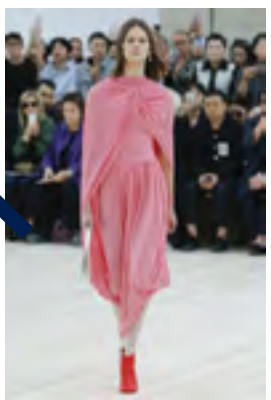
SHIRT VINTAGE YVES SAINT LAURENT
SKIRT ZARA
JEWELRY STYLIST OWN
SWAROVSKI NECKLACE & EARINGS
HIGH BOOTS STYLIST CREATION

PHOTOGRAPHY STEPHANE GIZARD
ART DIRECTION AND STYLING HUGO VINCELLI
ASSISTANT ON SET CAMILLE FILISAN
MODEL JUSTINE SORENZO
HAIR AND MAKEUP MATHILDE BLECHET

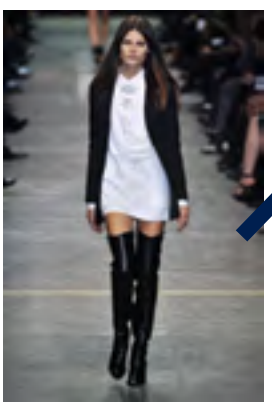
been there - done that



BERNHARD WILLHELM
F/W 2003



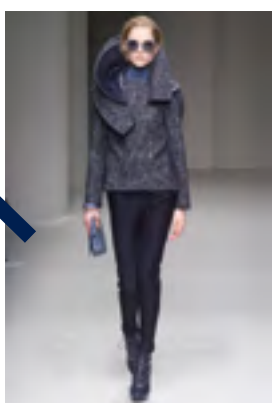
Céline
S/S 2017



GIVENCHY
S/S 2009

FENDI
F/W 2017

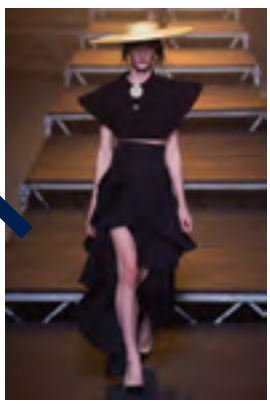
JIL SANDER
F/W 2008



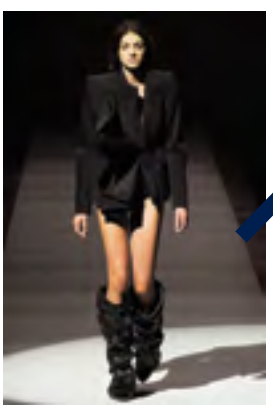
SALVATORE FERRAGAMO
F/W 2017

Influence Can we escape influence ? Designers tend to always look at the same references and have their garments produce in the same places. Avoiding repetitions is almost impossible in our postmodernist era.

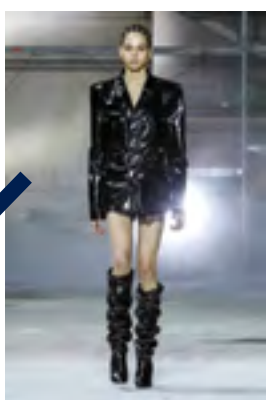
BALENCIAGA
S/S 2013



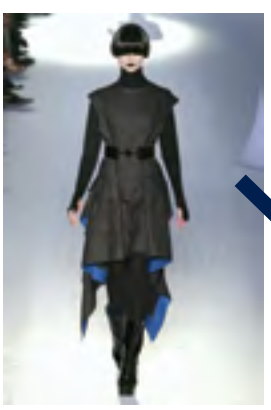
JACQUEMUS
S/S 2017



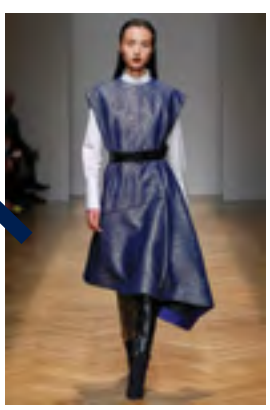
MARTIN MARGIELA
S/S 2010



SAINT LAURENT
F/W 2017

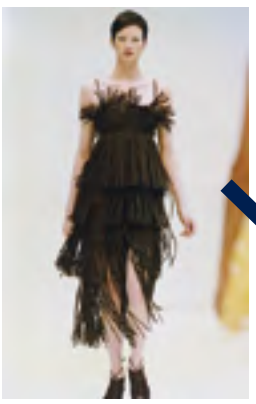


YVES SAINT LAURENT
A/W 2009

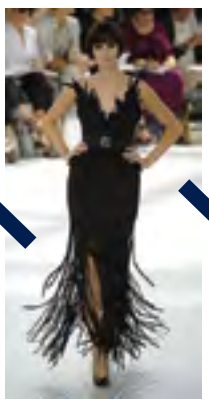


AQUILANO RIMONDI
S/S 2017

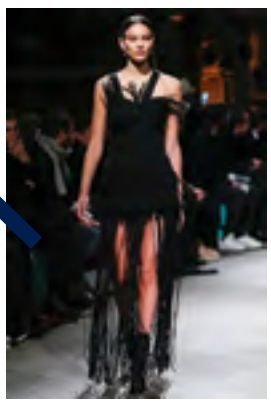
Context There's no such thing as a copy, because the context always changes. What was made a few seasons ago can't always be interpreted the same way. Context defines fashion and its designs.



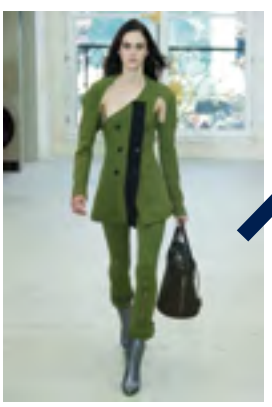
PRADA
S/S 1993



CHANEL COUTURE
S/S 2008

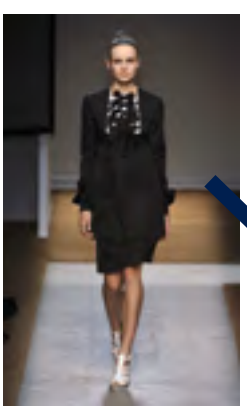


GIVENCHY
S/S 2017



LOUIS VUITTON
S/S 2017

CUSHNIE & OCHS
F/W17



YVES SAINT LAURENT
S/S 2010

ROCHAS
F/W 2017

Time Time is relative. Time shapes the silhouettes. Looking back at the past is not wrong, and after all like Jean Luc Godard says, it's not where you take your inspirations from, it's all about what you make out of them.

18 29

DELVAUX

PALAIS ROYAL, PARIS
WWW.DELVAUX.COM

Supreme

hyper real

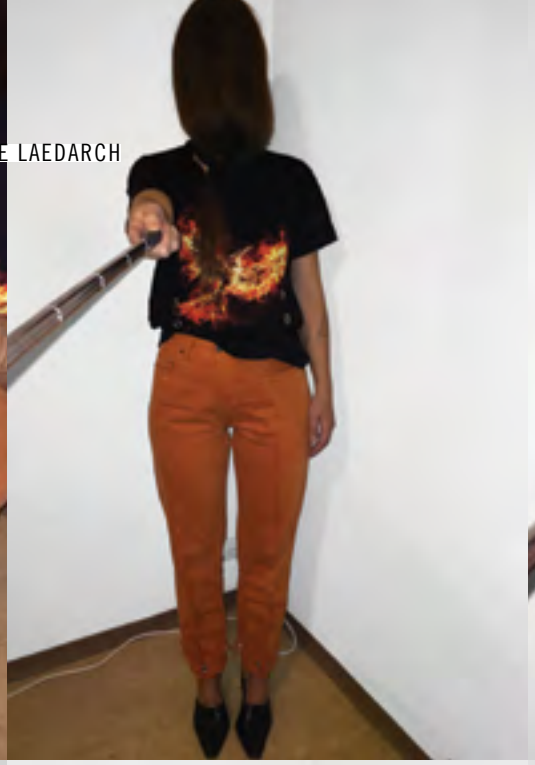
She covered a Birkin in chrome. She put the LV logo on a horse. She put Kanye inside a $100 bill. She's a hyperrealist.

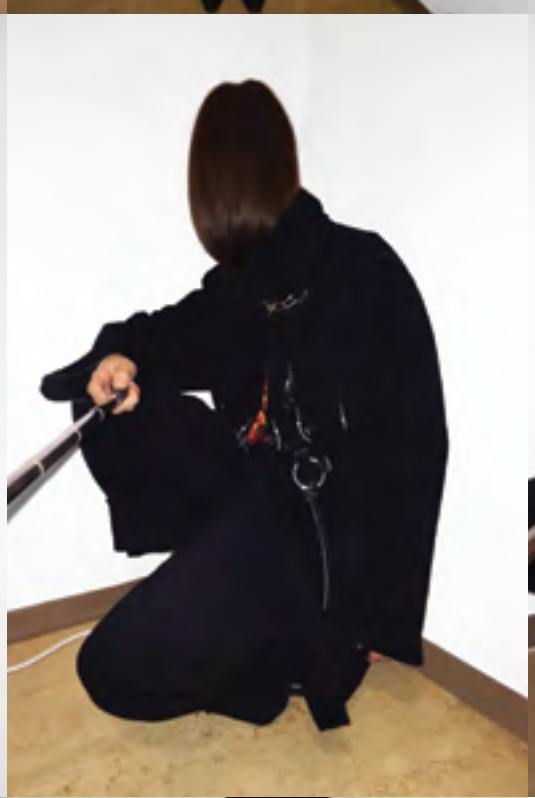
CJ Hendry is an Australian Artist now residing in NYC. She creates hyper realistic black and white pen drawings. However her most recent collaboration, with French Luxury Shoe brand, Louboutin has added a dash of colour into her portfolio.

Hendry started her career after dropping out of university … twice. She preaches 'rolling with punches', adapting to what life throws at you and doing something which makes you happy on the inside. After selling her luxury wardrobe to fund her artistic endeavour, her risk paid off and Hendry now sells her artworks for a minimum of $15,000 a piece. She used instagram to build up a following and then as a platform for direct sales which just sounds ridiculous when you understand her price-point. Hendry has struck gold by combining her talents with the luxury market. Her previous collection titled 'the trophy room' explored the notion of highly-converted consumerist goods which bring pleasure to people. With wit and humour Hendry politely poke's fun at the system she adores which is what makes her work so charming.

Hendry also address more serious issues and uses art to send speak up about what she believes in. She created a drawing of a rare pair of Nikes which went on to be sold for the equivalent of 1000 pairs of Sneakers for underprivileged children in NYC. Her latest statement was against the gun laws in America as she flew her statement drawing across the skylines of NYC, Chicago and Orlando after. The message Hendry delivers are clear and concise and she isn't afraid to speak her mind.

SUBMISSION. IMAGES FROM JOELLE LAEDARCH





1977
2017
Centre 40
Pompidou

Jakeyoung Shim designs with a narrative take.

Looking back at his childhood, parents and Korean culture, Jakeyoung Shim connects his past and his present in his designs. He is currently working on his new collection and shared with us his process and his view of the industry.

Kevin Brugneaux: What does fashion design in 2017 mean to you?

Jakeyoung Shim: When it comes to my craft, it is about self-reflection and attempting things I'm not comfortable with. In a larger sense, I think it's about coping with mechanisms and continuing populism.

Kevin: What was your last collection about?

Jakeyoung: My previous collection was about a permanent traveler who is a characterized persona of my deceased father. I remember being told that my father was on a very long flight back home. So my collection was about a man on the plane, traveling without knowing his destination or duration.

Kevin: Can you tell me about the making of this collection? How did it start? How did it end?

Jakeyoung: The project started with the theme of "failed it". It is about one's heinous impulse to grant power to someone in order to objectify your being. People are more likely to make senseless choices when they are in emotionally charged situations of a sexual or intimate nature.

Kevin: Looking back at this collection, what would you change?

Jakeyoung: Looking back, I would add either a coat or lightweight garments to the collection. It still has unanswered questions, which is exciting for me.

Kevin: What really went wrong during the process?

Jakeyoung: In the prototyping process, some of the skirt volumes were looking quite silly. It took a while to narrow down the textiles and then come to the decision that it would not work with the previous shape.

Kevin: Were there any good surprises?

Jakeyoung: As I worked on the surface treatments such as beading and feather curing, the garments which had simpler pattern works turned out to be much stronger than I expected.

Kevin: Are your designs are based on the images and documentation you collect or more on the emotions that those pictures provoke in you?

Jakeyoung: I think it's equal parts documentation and emotions that are basis for this collection. This project comes from a specific past pain. The hurt is the core drive of making visual

ALL IMAGES FROM JAKEYOUNG SHIP

decisions yet the image references guided me into building a solid atmosphere and shaping the direction of my collection.

Kevin: What's the part you enjoyed the most?

Jakeyoung: I mostly enjoyed seeing it all lined up at once. When all the finishing touches were done.

Kevin: What's the part you enjoyed the least and why?

Jakeyoung: Carrying them around. They are heavier than they look.

Kevin: Are you open to suggestions or you are stubborn and want to stick to what you had in mind?

Jakeyoung: I am open to suggestions; however, the core ideas, which is the fabric choice and the manipulation remained unchanged.

Kevin: What is your new collection about and how is it going?

Jakeyoung: My new collection is about my mother's womanhood. Her name translates to "silver girl." I wanted to work on the first female figure, which became my default idea of femininity. A person who wears her pain as a badge of pride and continues to build her life.

Kevin: How do you connect it to your previous work?

Jakeyoung: I find it easier to focus my work on a project when it draws from personal memories or influences. I spent two collections questioning my identity regarding a lack of fatherhood, now it's time to celebrate a strong womanhood that I know: which is my mother.

Kevin: Why did you choose to study at Esmod Berlin?

Jakeyoung: There are several different reasons. I liked the facility, the staff and of course the option of living in Berlin. It made a lot of sense in terms of time and finance.

Kevin: How do you navigate between menswear and womenswear?

Jakeyoung: It is new for me to work with womenswear, however, I navigate by fitting things as frequently as possible. Also I think the way I curate the spaces on the human body remains the name regardless of the gender.

Kevin: What do you think menswear is missing today?

Jakeyoung: I think it lacks romance. I think it's too instantaneous and gets old quickly. It is a lot of "looking cool". I think a sense of classic flare and romance can bring some change for the better and make dressing the male body more sustainable.

ELFIE SEMOTAN

the after fashion of Helmut Lang

Last summer, Helmut Lang had his first solo show, called Burry, at the Dallas Contemporary. The Austrian designer continues to develop a sensual and experimental body of work since quitting an industry that he inspired so much.

Helmut Lang decided to retire at the peak of his career. His decision to leave the fashion world proved his integrity. He didn't want to compromise and pervert the identity of his brand when he sold his shares to the Prada group. He wanted to avoid turning his very avant-garde and minimalist brand into a mass-market 'it-bag factory'. Lang has found a new medium to express his creativity. Given what happened to Alexander McQueen, John Galliano, and Christophe Decarnin, leaving the industry before it burned him out was Helmut Lang's best decision.

Helmut Lang's new career as an artist is no surprise. As a fashion designer, he constantly used contemporary art in his communication and his designs. His stores were designed as galleries and the work of the American artist, Jenny Holzer, was displayed alongside the clothes. This symbiosis with Holzer even existed outside of the boutiques. Together, they composed a fragrance called 'I smell you on my clothes' for the 1996 Florence Biennale to accompany Holzer's neon sculptures. Lang and Holzer also collaborated with Louise Bourgeois on an exhibition at the Vienna Kunsthalle in 1998. What is striking is how Lang challenged the conventions of advertisements at the time. Instead of using supermodels, his advertisements featured Holzer's intriguing texts, Robert Mapplethorpe's photographs and artworks by his friend Louise Bourgeois. His brand was one of the first to advertise in art magazines such as Artforum. Evoking an emotion to sell a fragrance or a pair of jeans, and using our memories and our imagination were the strengths of the Helmut Lang ad. They were conceived as visual poems.

Tearing up the past; experimenting with the present.
The installation "Make It Hard" in 2011 marked the designer's return to the spotlight, but this time as a visual artist. The sculptures were columns made of out of his shredded fashion archives. Helmut Lang was not only turning a page of his history, he was erasing it by destroying and recycling around 6,000 of his garments. He even beheaded the wooden eagles that were once proudly part of his NYC store. Ironically, the sculptures were purchased by the Swedish brand Acne and are now displayed in their London store. Helmut Lang's art is a natural extension of thematics he explored in his brand: combining very diverse materials from our daily environment and transforming them into beautifully erotic, organic shapes. The sculptures push the boundaries of abstract and figurative art. His work also conveys spatial qualities. As the viewers approach the sculptures from a distance, they become more detailed and complex.

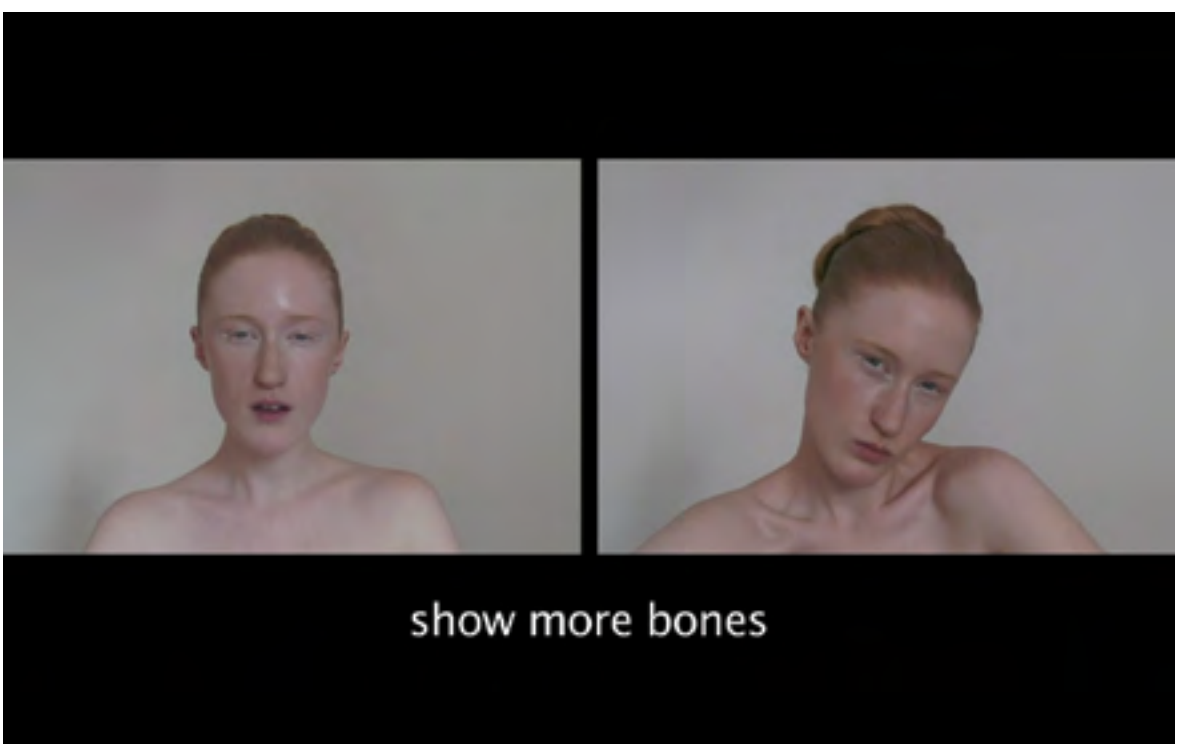
The minimalism, sensuality, experimentation that were his signature as a fashion designer are still part of his visual vocabulary.

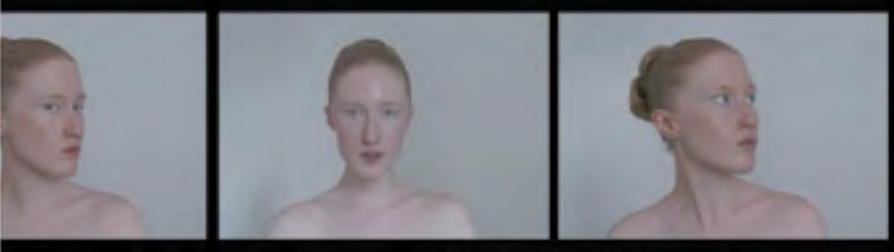
Lang's practice has become more mature over time and open to experimentation. Works range from reinterpretations of the male anatomy to enigmatic totemic sculptures made of melted plastic or pleated plastic boxes.They illustrate how Lang positions himself as an alchemist who experiments and messes around with everyday materials in order to reinvent textures, shapes and structures. The minimalism, sensuality, experimentation that were his signature as a fashion designer are still part of his visual vocabulary. His consistent art practice demonstrates the possibility of creating even after one has left the fashion business. Helmut Lang successfully managed his transition from fashion design to visual art. This demonstrates that vanishing from the fashion industry doesn't always mean giving up on what drives a good designer: his creativity.

arrogant suffering

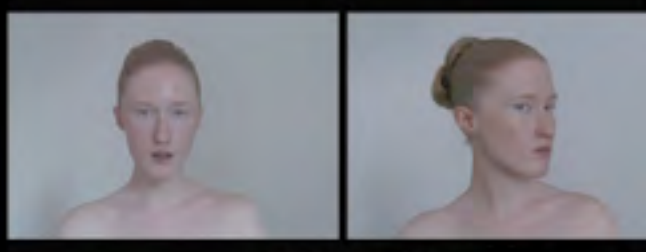
Berlin based artist and model Britta Thie investigates the notion of intimacy and relationship to ourselves and to the others in our digital era. In her videos works, she reenacts her daily situations mixed with a hint of dreams and nightmares to depict the zeitgeist of her generation and the difficulties for the millennials to communicate.

In 'Shooting - Arrogant Suffering' she endorses both the role of the photographer and of the model thus mocking a fashion shooting in order to underline the artificiality of the process.

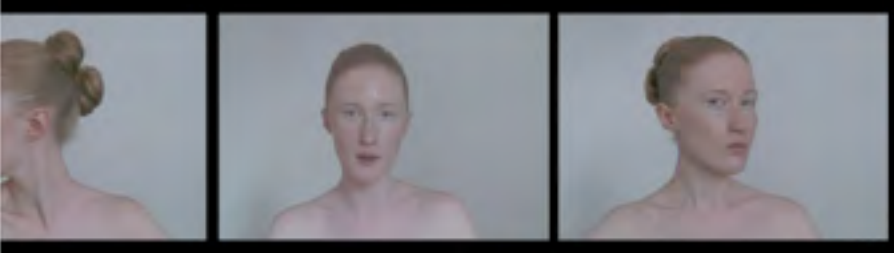




look here, here, here

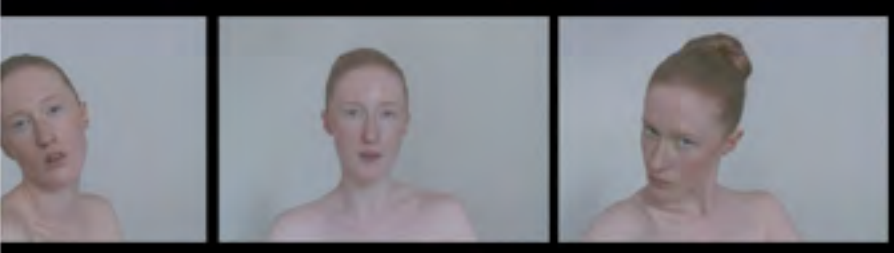


eyes to the camera

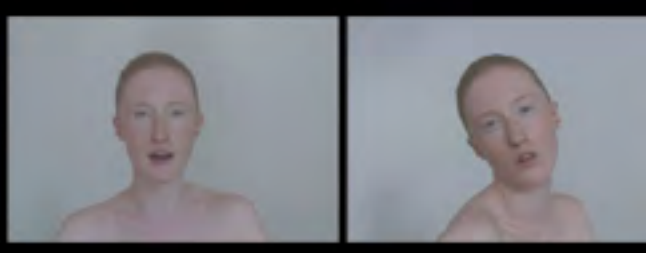


squint your eyes

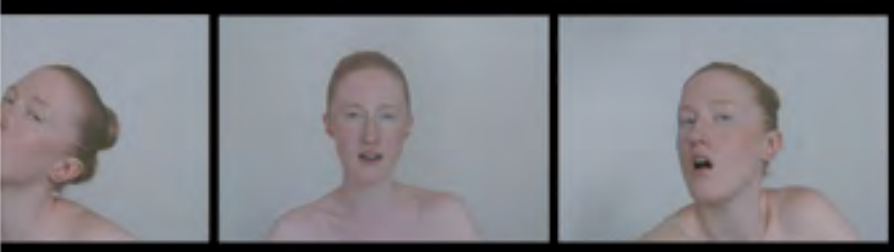
profile



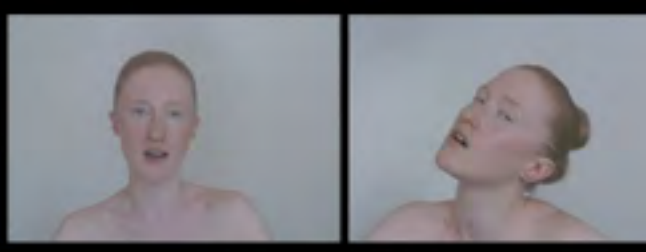
more energy in your chin



more arrogance



more arrogance



suffer with arrogance

THE ESSENTIAL DUCKIE

PHOTOGRAPHER: JERRY BUTTLES / ART DIRECTION: PAUL MCKEVITT @SUBTITLENY / CASTING BY US / MODEL: PHOENIX JAKOB / GROOMING PROVIDED BY LAB SERIES SKINCARE FOR MEN

Photographer and Art Direction
Rukpong Raimaturapong

"Well, I rarely get the chance to go out.
She thinks I don't match her looks."
Marni Flannel-Panelled Leather Brogues

"I think I'm her favourite. She wears me to parties all the time"

Ann Demeulemeester Black Curved-heel Jacquard Ankle Boots

"I'm the latest addition to the group.
I haven't had the chance to go outside yet."

Lanvin V Neck Croc Gold Tone Heel Pumps

"It's been almost a year since I've been out. I guess it's still cold."

Chloe Fawn Knotted Lace Up Sandal Leather

“Haven’t gone out much. Guess you could see by my brand new condition.”

Alexander Wang Antonia Stingray-Embossed Sandal

PHOTOGRAPHER, ART DIRECTOR RUKPONG RAIMATURAPONG
SPECIAL THANKS ANN TEPPAITOON

"I'm a god-damn statement. She better wear me soon."
Alexander Wang Aline T-Strap Sandals

The Community, Paris

"The Community is an experimental art, fashion, design, publishing and culture space taking the form of a multidisciplinary platform." - The Community

Located in the 10th Arrondissement of Paris community sits outside of the traditional fashion zone of Paris. The area is very multi-cultural which is what informed the concept for this space. The founders felt that a white cube gallery or exhibition space would not have fit in the area and took a very raw approach to the creation of the community. The still-in-construction feel to the space is what makes it so unique for a fashion space. Calling themselves "A permanent delight", they create a constant flow of experience and material for their visitors and followers through their collaborates with young designers and artists.

Juergen Teller AKVW UNISEX SS17 www.viviennewestwood.com Leonard Peltier is innocent

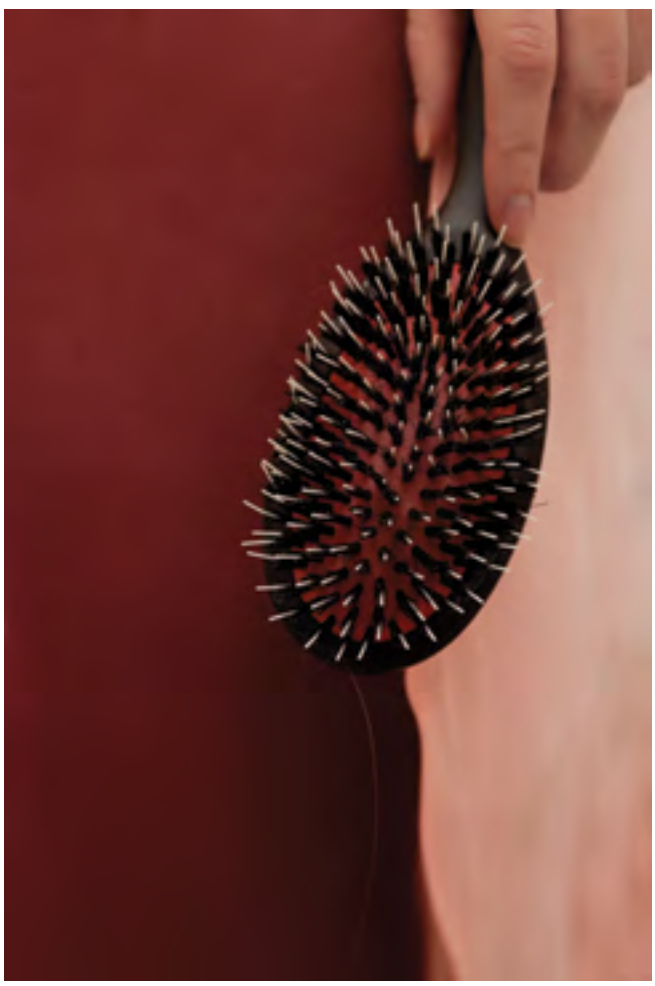
IN AND OUT

Photographer Amelia Hammond
Art Director Elea Scipioni

LEATHER COAT DROME **SKIRT** BA&SH **SOCKS** FALKE **BAG & SHOES** TEXTO

PREVIOUS PAGE - PINK SHIRT LUISE ASSOMO **THIS PAGE - VEST** VINTAGE **SKIRT** DROME

SOCKS FALKE **SHOES** TEXTO



PREVIOUS PAGE - PINK SHIRT LUISE ASSOMO
THIS PAGE - VEST VINTAGE **SKIRT** DROME **SANDALS AND STILETTOS** TEXTO

LEATHER COAT DROME **SKIRT** BA&SH **SOCKS** FALKE **BAG & SHOES** TEXTO

PHOTOGRAPHER AMELIA HAMMOND
ART DIRECTOR ELEA SCIPIONI
MODELS JULIETTE HAUTEMULLE AND
MARYNA HAYDUK AT MADEMOISELLE AGENCY
MAKEUP & HAIR NAJAT ELKA
ASSISTANT STYLE PASQUALE BORODINE

Angelo Cirimele is Editor-in-Chief of Magazine Magazine. He is a teacher and copywriter but above all, a philosopher. He considers himself as someone who sits on fashion's fence. I shared a tea with him and spoke about the Fashion Magazine Industry.

"I don't care about fashion." He said with a punch of humour. It was strange to hear these words coming out of Cirimele's mouth, considering his job is to comment on fashion. When I sat down with him in Paris, he said that if you wanted to understand what would happen to society in the next ten to fifteen years you can look at two things – sport or fashion. "I mean if I did a magazine in the seventies I think I would have done a magazine about cinema because it was a place where society was changing. There were things in cinema which changed a whole generation.". It's evident that his philosophical background explains his way of understanding the sociology of our current society.

"I don't care about fashion."

Cirimele started Magazine magazine with Alexandre Thumerelle in 1999. Initially, the magazine was created to critiqued and commented on other magazines. It was in response to the rise of magazines that were going to print due to the use of digital photography and computer programs. "These new magazines weren't about giving classical information. There were a lot of them and they all showed the same dresses from the season. The difference was how they showed the dresses. It was about the form, not the content. We didn't need that many magazines to have that same information. The main differences were their styles. I decided to look at them just as I would look a film, a play or a book. I tried to ask what was their point of view? What was interesting about them? We looked at the magazine as a proposition in terms of content and form.".

Today with rapid growth in the fashion industry, maybe there are more dresses to go around and more variation in magazine content. But the premise of the magazine has remained the same for the last 25 years. It is platform that is funded by advertising space and a polite relationship with brands. Cirimele points out that the industry is in dire need of change. "I think we are in a bad situation but we're not dead." He laughs. He seems to have a very nonchalant approach to his work and stresses to me "It's not important what we do. We are not doctors so we can experiment. It's ok.". He isn't denying the industries worth and value but rather emphasising that we are in a lucky position; we can experiment with risk – more than in other industries.

Cirimele knows that even in the digital era, print magazines are still vital for the careers of photographers, art directors, stylists and many more. Magazines are still how these creatives show off their work to snatch money jobs from brands and really earn their living. This has remained true even as magazine content shifts further and further away from simply reporting on fashion. Social media is now the most effective way to communicate this fleeting content. But these digital platforms do not currently allow enough freedom for creatives. It is one thing to print an image on a piece of paper but it is another to place that image a certain way on the paper. As Cirimele remarks "On social media platforms, the layout is made by instagram or facebook. On Instagram you put one image beside another. But storytelling is putting images in a certain way, making a margin bigger, putting images side-by-side or playing with full spreads and adjusting sizes. If you look at the campaigns this season it's full of layouts!" So it seems to him that print still holds a strong position as it allows for a huge amount of creative freedom in terms of layout, artistry and graphic design.

Magazines might be free to play with layouts and adjust the confines of the white page but what's most ironic about the whole conversation I had with Cirimele is how evident it is that magazines are not so free in terms of content. They are glued together by advertisments. Magazines and advertising are joined at the hip. They inform one another but they also suffocate each other. Magazines are in a very torn position. They need advertising but they don't want it. I asked Cirimele if it was his dream to see no advertisements

Can we tear out the ads?

within magazines and he responded laughingly, saying "I don't know because on one hand it's good to get money but it would really change the way people do things."

Cirimele sees something brewing over the next 10 years – not only in the fashion and magazine industry's but in all sectors. "The big change is that everybody as a person but also as a brand and as an intuition, can and will make their own use of websites, blogs and social media. Some of them are still not very conscious and don't feel very concerned by this. But we need to think realistically about what will happen in the next 10 years. Obviously, all brands, institutions, events, and even sports events will have all these tools."As Cirimele explains, digital platforms now allow a person to speak as a brand and speak directly to people. "Yesterday you had someone say something and then the media something in between as they delivered the information to reader. Now we don't need the media anymore."

Following what Cirimele says, maybe it really is time to tear out the idea of magazines as a form of media. Although those magazines, which are profitable, may largely curate content that is dictated by partnerships with brands – they are still creative directors of this content. But what if they thought more of themselves. What if they positioned themselves as artists, entertainers and writers. And realised that they are indeed brands and truly became business that are funded by their own creativity. What if they used the current zeitgeist and the following of readers they have to explore other methods of income? Consumers are more devoted than ever to brands that build up a sense of lifestyle and a network. In this sense, magazines have the perfect opportunity of profit from their relationship with their readers and the power in influencing their readers.

Distribution is key to this idea. "Before you gave the magazine to the distributer and that was that. Now it isn't like this. You have to think about creating your own network." Cirimele went on to compare magazine distribution to Uber. They are seemingly disconnected entities but he makes a point of saying that like Uber, magazines now need to come to the reader. Maybe society is getting lazy or maybe they are just asserting their own importance. Either way, building upon the reader's existing network, in order to create their own elaborately dense network, is vital to the survival of the magazine.

From creative direction and content creation, to distribution and marketing, as Cirimele explained to me "I think improving the business model for magazines will help them to reinvent themselves and do cooler and more intelligent things". After discussing the past and what he thinks the future holds for his the industry, Cirimele had one piece of advice for Torn, as a young magazine entering the industry – **"No compromise.".**

Actor Alex Hibbert wears Calvin Klein Underwear: 100% Cotton Crew Neck T-Shirt
Photographed in Los Angeles, January 2017

CALVIN KLEIN
UNDERWEAR

Three Icomes

Isabella Iacuzzi, Michael Smits, Glen M Ban.

As these three young creatives make their way into the fashion industry, they seem to be well aware of what they are walking into and sure about what they need to change.

Isabella Jacuzzi

How are you currently involved in fashion?

I have just graduated from my fashion design degree and I now am completing a business degree. I currently work in fashion retail and as an editorial stylist and creative director. I like to keep my foot in the door and do a lot of different things. As the industry is so big and constantly changing, it's the only way to keep up.

Do you think you are an insider or outsider of the fashion industry?

I believe an insider?

As a young person, what do you honestly think of the fashion industry?

I think it's exciting, fun and freeing. For me, it is a creative outlet. I don't really have anything negative to offer as my life has always revolved around fashion, as a form of art and expression.

I understand there is a lot of issues concerning sustainability and fast fashion. As well as moral and ethical issues that are presented in the fashion industry. For example child labour, overcrowded factroies and underpaid workers. So I always try to ground myself with those thoughts – especially having studied numerous sustainability subjects in both fashion and business. I think as a passionate young designer it's hard to let negativity ruin something that isn't only very rewarding but makes you personally so happy in life. I guess that's a huge moral dilemma but as an emerging designer I try to be as conscious as I can, wherever I can. All my designs are handmade in Australia by myself, some fabrics are even self produced. I also like to experiment with recycled materials and left over pieces of fabrics from past work which is my way of recycling.

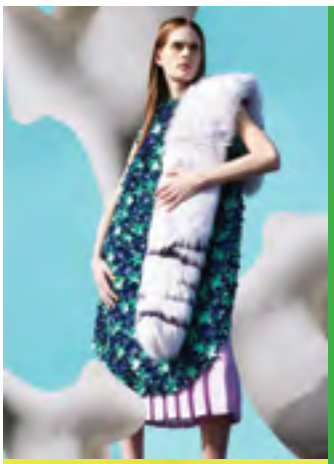
Is there anything you hope to change in the industry? Why?

If I was to change anything it would be such issues as child labour and fair working conditions. I think fair working conditions in production factories should be considered by major fast fashion companies. However, I don't think this is the root of the issue - at the core I think there is a lack of respect for the industry itself. If consumers aren't willing to pay for quality items that are made under fair working conditions, in the country they are designed in, then somewhere along the line costs have to be cut in order for garments to be made so cheaply. For companies the cheapest way is to produce garments is in manufacturing capitals where labour regulations are nearly non-existent and where they can slide issues under the rug. Without these regulations the industry is then able to produce stock at such a fast rate. Even if a garment goes out of trend or wears out due to its poor quality, they are able to quickly product a new shiny version which will be released the next week. I think If I was going to change anything it would be consumers attitude towards the quality of clothing and investing in their wardrobe.

Why did you want to be involved in fashion?

I think it all comes down to what makes you happy and what drives you. What motivates you and makes you want to do bigger and better things which for me is fashion design!

www.isabella-jacuzzi.com
@isabellajacuzzi



www.michaelsmits.eu
@michael_smits

Michael Smits

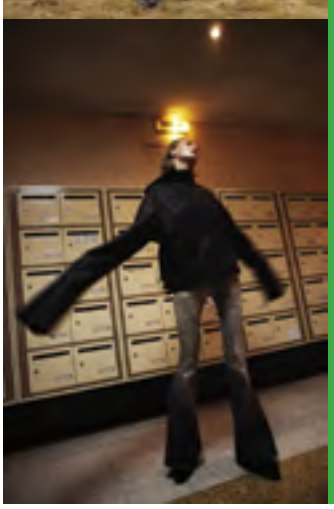
How are you currently involved in fashion?
As a fashion photographer.

Do you think you are an insider or outsider of the fashion industry?
Honestly I have no idea. The only thing I have realized is that the older I become the less I am inspired by the fashion world and the more I am inspired by the art world.

As a young person, what do you honestly think of the fashion industry?
The only thing that attracted me to the fashion industry was the creativity and being able to tell stories. Unfortunately I realized that as soon you're out of school it's less creative and more about business. Or else you need to become one of the lucky few and be able to work with top designers like Raf Simons, Phoebe Philo or Demna Gvasalia.

Is there anything you hope to change in the industry? Why?
What frustrates me a lot about fashion is the conservatism, except of a few magazines like POP Magazine, 032C, Double and Novembre. For me fashion photography should be a place to experiment. But most of the time it's about being creative but only about the products pleasing the advertisers. That's why I don't really like the business side or the superficiality.

Why did you want to be involved in fashion?
I actually got into it by accident. In my last year in highschool I met a couple of people who were master students at the fashion academy in Antwerp and they asked if I could shoot their collection. That's how I found out that you could create your own world and atmosphere by taking photos. And that's why I got really into it.



www.glenmban.com
@ glenmban

Glen M Ban

How are you currently involved in fashion ?
I'm a stylist and model.

Do you think you are an insider or outsider of the fashion industry?
That depend on the period but I think I'm actually in the middle. I discover about the industry all the time and is it exciting!

As a young person, what do you honestly think of the fashion industry?
For me the fashion industry it's a world of fantasy with many promises. And so I think it is important to believe in yourself in this industry (or pretend to). Being with good people helps you to keep your head on your shoulders.

Is there anything you hope to change in the industry? Why?
Yes, pretentious people in this industry. This is the part I don't really like inside the industry. There are quite a lot of people who have a lot of attitude to try and prove something. We're lucky and have the chance to work in an artistic field, so it would be lovely if sometimes people act like true humans.

Why did you want to be involved in fashion?
It was my childhood dream. And one of my biggest dreams was to be able to create beautiful images that people, and I, would be proud of.

Savage beauties Walter Pearce

NYC based model scout Walter Pearce is challenging the notion of street casting.

Pearce has been in charge of model casting for Hood By Air since its first collection.

He also casts for Carine Roitfeld's CR Book, Man About Town and Vice. From the subway to Instagram,

SCREENSHOTS. TEXT: KEVIN BRUGNEAUX IMAGES: WALTER PEARCE

Casting Director New York

Pearce knows how to spot the unusual faces in the crowd. He is young and has a fresh perspective on the industry and defies the regulative norms set by other agencies. His instagram documents his discoveries as he searches for diversity, uniqueness and boldness in an industry usually defined by norms.

What do you think about this outfit?

What do you think about this outfit?

It's cool and trendy

Hummm

Do you like it?

Its nice bit i wont wear it

Who do you think wears it?

Yes

Why are you asking me😉

Like i strongly believe that theses kind of outfit are only for the catwalk

Do you know that the logo is the supplier of the fabric to that sweater?

Pic

What do you think about this outfit?

What do you think about this outfit?

I'm not a fan of it

It's Raf Simons

Not for me 😖

Okay?

Love it or hate it?

Don't know who that is

Don't love it

It's totally fine.

:|

What do you think about this outfit?

Not a huge fan of the knitted sweat

Pants are funny

Suits looks nice overall

The glasses?

You like?

Wouldn't wear them but they're nice

What do you think about this?

This outfit.

I dont like it

Ok

What don't you like about it?

Too eccentric

What do you think about this outfit?

I think it's a bit too overcharged

What do you think about this outfit?

Normal

Nothing special

But do you like it?

No

Sorry

Do you know it's Supreme x Louis Vuitton?

M not into fashion

Consuming

Nello Barile has a doctorate of sociology and is a professor at the IULM University in Milan. He is author of many books including “Fashion system. Objects, strategies and symbols: from hyper luxury to a low cost “ and “ Brand new world. The consumption of brands as a form of representation of the world“. His research often focuses on fashion but his interests also include sociology of culture, consumption, of media and communication. He shared with us thoughts about brands, identity and trends.

Ida Grujic: What you present to the outside world represents who you are. In our society, is branding inseparable from our identity?

Nello: For a long time, fashion has been considered a question of appearance, instead of an authentic representation of your inner self. One of the fundamental questions related to the issue of identity is the relationship between fashion and style. If fashion follows an abstract chronological sequence which is progressive yet temporal and is marked by cyclical events, style resists everything consistent and centripetal in daily life. Style is complementary to the concept of fashion. But reveals the same need to express and to communicate. It promotes exclusion that is not based on financial capacity, but on your desire assume a certain image. If fashion is constantly changing and transferring “prefabricated” identities to it’s audience, the style generated between members of a group and in a certain time and social reality, could be called “the street”. The street is symbolically opposed to the catwalk (defile de la mode) as it is an authenticity expresses by a certain group of people and represents their story and everyday life. The self branding strategies that have been developed mainly thanks to the web are posing the same problem as the relationship between being and appearance but in a more technological sense.

Could we say that these days a brand’s identity is more important than the product itself? How did the role of the identity evolved for brands? What/who would be the main influencer of creation in this situation?

Nello: The brand was born from the complexity of everyday life , and it distances itself from it to take on the contents, values and certain objectives of its corporate mission. It maintains a privileged relationship with the context in which it stands. The identity of a brand is in fact, a convergence of multiple stories (personal or collective), skills, economies and technologies that create different combinations. This explains the fundamental uniqueness of each brand, making it recognizable and distinguishable from the others. The brand is constantly interacting with the local surroundings and with the global environment in which it simultaneously exists. A brand changes the traits of its identity in relation to extensive socio-cultural changes. In the new ecosystem ruled by digital media, the role of influencers is directly linked to the self branding strategies. Selfbranding is not just a strategy to promote people’s image, but also to give them a sense of depth or to produce an effect of a third dimension that in the past was not required by the system. From the twilight of the broadcasting era to the rising of a new media ecosystem re-organized around the web 2.0, confession turns into

Identities

a technology interacting with the deep emotional world of the user, that in the meanwhile becomes a prosumer. The contemporary issues concerning big data and privacy are today the field of a new battle between the needs of a prosumer's self-promotions through the self branding strategies, and the quail-qualitative exploitation of their life through the data analytics. Going back to Debord's reflection on the process of automation, we can figure out how today the recommendation algorithms are not just a tool used by the system to orient the user's choice but also a complex device that is able to automatize the user's taste.

Branding is more and more used in other fields, such as politics, art, celebrities or our personal representation. Is fashion's way of branding an inspiration for other brands?

Nello: I totally agree, in fact my recent books are not anymore about fashion, instead I preferred to explore the logic of branding in non conventional context such as the Italian politics and the communicative strategy of ISIS. Going back to fashion again, one of the most important resource of the brand is the experience. The economy of experience has accustomed high and low consumers to a new relationship with the brand, the products and the places of consumption. In Haute Couture the experiential dimension is completely designed under the guidelines coming from the brand identity and is ruled by the value of the coherence (with few exceptions such as Givenchy's adoption of Donatella Versace as a testimonial for their latest campaign). Whilst in the case of the Fast Fashion brands the aim is to reconstruct a sense of authenticity surrounding products, places and brands that are completely dehumanized by the need of speed. Consider for example the capsule collection, produced in a limited range and diffused in the stores as a purely dissipative event. The customer's emotional investment, waiting in line for the opening of the store, fighting with others to catch the best piece, spending his knowhow to identify quickly the best elements fitting with his taste, is something very similar to the new forms of cognitive exploitation recreated by the social networks, with the only difference that the social network is completely free, while the Fast Fashion has a cost. But in both cases we see how the user is eager to fill the need of consumption with own emotions, relations and experiences.

Is the idea of a trend positive or negative for you? What is the future of trends?

Nello: On one side, our societies are completely demassified, on the other side, the law of imitation and the massive process of standardization are still very actual. Today, the trends are completely deconstructed by trend observation and forecasting – both strategic in the last decade – but now are becoming a bit obsolete. Every taste, style and practice is available online and mostly in the form of Big Data. In this new order, artificial Intelligence will probably replace the intuition of cool hunters in the prediction and definition of where the trends are going.

Tristesse Contemporaine

STOP AND START

this volume in numbers

Number of times.
The word “inside”
used 42 times;
“outside” 46 times.
Total files weight.
20.21 gigabytes.
7 **Uber Rides to shoots.**
56 **Metro tickets.**
2 **Minors.** 1 **Soy Latte.**
Countless **Bananas.** 30
Croissants. 8 **Rejected**
Interview Requests.
1 **Issue**

subscribe

TORN

We are looking for new **READERS**.

Subscription to **TORN** is available
worldwide at **tornmagazine.com**

Annual
subscription
4 volumes
per year / **35€**

SUBSCRIBE
TO US NOW!!

tornmagazine.com
tornmagazine.com
tornmagazine.com
tornmagazine.com
tornmagazine.com
tornmagazine.com
tornmagazine.com
tornmagazine.com