

Maison Margiela

PARIS

'Co-ed' Collection

Spring - Summer 2019

Mutiny is in the air. A manifesto for an age of authenticity, Maison Margiela unifies its Défilé women's and men's collections in one co-ed show for spring/summer 2019. Creative director John Galliano identifies the non-conformist values of a defiant new generation and interprets them in dressmaking for a redefined world. Impelled by a riotous *fin-de-siècle* – the revolt of a new era – a generational community takes form: mutinists, an *esprit de corps* rooted in self-expression, freedom and truth, liberated from conventional concepts of character.

A desire to break free from binary stigmatisation motivates the detection of genderless wardrobe staples: the overcoat, the caban, the cape. In contrast, classically gender-specific garments are mutinied through transformative deconstruction. It materialises in figurative ways of cutting, expressed in a constant search for truth amid the curated imagery with which we surround ourselves. *Decortiqué* – the house term for reducing a garment to its core – morphs with the trans-mutative *nomadic cutting* defined in the Artisanal collection. Here, *the memory* of one garment is cut illustratively into another, effectively altering its conventional values, and the new *decortiqué* comes to life.

Blurring the lines between real and unreal, skirts mutate into capes cut up into the motifs of coats or smoking jackets. Through graphic incisions in *millefeuille*, a garment with the properties of a dress reads like a trench coat. *Appropriating the inappropriate*, lace shift dresses bonded with transparent georgette evoke *the memory* of swimwear. Padding accentuates the detailing of garments such as shoulder panels, cuffs and bows. Through slits at the back of the shoulder, tailoring and dresses are swathed in the sleeves of knitwear, nodding at the principle of *dressing in haste*. Founded in the idea of reverse dressing, *the memory* of party dresses and bow tops adorn jackets associated with the classic men's wardrobe.

Informed by Artisanal codes, the collection proposes an authentic wardrobe for a revaluated approach to identity, embodied by a global tribe of mutinists. In his first fragrance for Maison Margiela, John Galliano distils the values of a new generation into an entrancing and glamorous *parfum* of change, absorbed in an intoxicating spirit of creativity and courage. Mutiny is unveiled.

"New communities are brought to the surface when we detect, celebrate and learn from their perspectives. This is, above all, a statement of compassion. Creativity is our Mutiny." –Maison Margiela

Materials

Steeped in authenticity, materials draw on the honest fabrication associated with the classic leisure wardrobe in herringbone tweed, cavalry twill, knitted wools, and wools traditionally associated with menswear. The humble materials are contrasted by the delicate or opulent: chiffon, crêpe satin, organza and gold cloqué jacquard, nestled in the territory of haute couture. The symbiosis is broken up by the irreverence of vinyl, silicone coatings, lozenge embroidery in clear material, and the rubberised texture of a Mackintosh.

Technique

The *nomadic cutting* established in the Artisanal collection informs *the new decortiqué*: where the *decortiqué* first defined at Maison Margiela signifies the reduction of a garment to its core, the addition of *nomadic cutting* imbues a garment with *the memory* of another garment through illustrative *decortiqué* incisions. For instance, the image of a jacket may appear cut into a skirt. In some coats, sleeves are sliced open into cape sleeves, nodding at haute couture practice. The notion of *dressing in haste* materialises in jackets featuring slits on each shoulder through which the sleeves of knitwear are pulled and wrapped around the body. *Reverse dressing* appears in the memory of party tops worn over jackets, while *anonymity of the lining* indicates the display of pockets and lining as part of a garment's exterior. In a series of dresses, organza is bonded to lace invoking *the memory* of swimwear, effectively *appropriating the inappropriate*. Dresses and skirts in piano-like plissé feature *framis* detailing – high pressure taping – which suppresses the pleats and generates a *memory-of* effect.

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Palette

The desire for authenticity defines a scale of colours related to the classic leisure wardrobe, such as the beige of trench coats, light and dark greys, navy, white and black. Derived from the Artisanal collection, techno sorbet colours including bubble-gum pink feature in rubberised or vinyl materials, while gold and silver nod at the richness of haute couture influences.

Accessories

A new supersized and non-gender-specific Maison Margiela bag is presented. Informed by the ideas of *nomadic glamour* and *neo-digital* natives introduced in the Artisanal collection the bag is created in lightweight deer skin allowing for its magnified dimensions. Evocative of a traditional messenger bag, it features several multi-functional transformation mechanisms: a tablet compartment folds out from under a multi-zip flap. A long cotton web handle is detachable and can be modified into the straps of a backpack. The short bridle leather in natural brown folds out into a Maison Margiela belt.

Jewellery also echoes nomadic and technological themes established in the Artisanal collection. Tinted in techno sorbet colours informed by vintage cars or polished in classic car chromes, cuffs and rings reflect the parts of automobiles. Chrome caps for headphones introduce the notion of technological gadgets as contemporary jewellery. Rooted in the idea of repurposing and recycling, trash jewellery in hard metal resembles crumbled foil. Enamelled brass chokers, rings and earrings evoke twist ties. Hair *barettes* with spray enamel coating recall the image of tape, hinting at the idea of *dressing in haste*. Square flat frame ear cuffs cut into *the memory* of the outline of the ear reference the *nomadic cutting* and *new decortiqué* employed in garments.

Eyewear is founded in the virtual reality theme introduced in the Artisanal collection: rectangular frames with rainbow-mirrored lenses and metallic finishing nod at virtual reality headsets, while a sportswear-inspired take on Maison Margiela's cat-eye glasses appear in techno sorbet colours. Decortiqué Santiago boots are worn throughout the show in black, white and gold leather, as well as patent leather. Dipped in silicone, platform shoes with a sixteen-centimetre heel appear in red, white, and black, worn with matching socks likewise dipped in silicone. Trainers evoking ballerina shoes appear in iridescent blue and silver.

'Mutiny', the new Parfum

The September 26 co-ed Défilé show for spring/summer 2019 marks the launch of Mutiny, the first fragrance created for Maison Margiela by creative director John Galiano. Defying archaic ideas of identity, Mutiny renders in scent the outlook of a new self-expression. It signifies a riot against conformity and heralds a subverted view on norms where rules are broken and roles mutate.

In its campaign, Maison Margiela identifies six mutinists to embody the multi-faceted values of the fragrance: singer, actress and dancer Willow Smith; singer Princess Nokia; model Molly Bair; model Hanna Gaby Odiele; actress Sasha Lane, and model Teddy Quinlivan. Shot by Craig McDean in garments echoing the spring/summer 2019 collection, each mutinist personifies the diversity and individuality filtered into Mutiny. In short films directed by Fabien Baron, they vocalise what it means to be a mutinist. The campaign was designed by Baron&Baron.

Mutiny echoes the re-appropriation of normative codes inherent to Maison Margiela. The Artisanal *decortiqué* technique is applied to fragrance, peeling off the layers that define a scent in order to redefine its connotations. It is ecstatic, erotic and complex: a multi-faceted femininity freed from gender roles, and an aroma of unconscious glamour. Likewise, the flacon is created through the process of *decortiqué*, rendering its innermost character.

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