

Maison Margiela

PARIS

'Artisanal' Co-ed Collection

Autumn – Winter 2019

Projection illuminates the act of moving forward: a fleeting *shadow play* of the future. In Maison Margiela's ongoing study of decadence, the Autumn/Winter 2019 Artisanal co-ed collection arrives at the consequential stage of the decadent cycle. Caused by a culture of excess, the degeneration of social structures creates a *carte blanche* for new impulse. With it, a hankering for the authenticity of natural human instinct transpires. In reality, it is contrasted by the impact of an oversaturated digital world where consumption turns into fetishization: desire without reason. Portraying this contemporary tension, creative director John Galliano draws on the transformative values established at Maison Margiela, introducing the illustrative technique of *projective filtrage* while evolving the facets of his *nomadic cutting*.

The impression of light-projected imagery – a degenerating process – is adapted into prints on translucent and oscillating noble fabrics. Printed with abstractions of faux digitalised textures, they are packaged to speak the shiny, embossed language of consumerism. Now eternal projections, they serve as overlay on fine haute couture cloths, posing – through *trompe l'oeil* texture prints – as *the memory of tweeds*, houndstooths and tailoring wools of the humble men's wardrobe. These fabrics also appear in their true form. It generates the sense-obscuring *projective filtrage*, applied to trousers transformed into dresses through *nomadic cutting*, allowing garments to migrate on the body. The familiar anarchises and fuses with the clichés of haute couture.

A man's weekend trouser in tweed with golden lining is refabricated and supersized, its button fly abstracted into a bustier, its lining pulled through the back and draped into a Watteau silhouette. A smoking trouser mutates into a red satin organza boule cape. A sleeveless coat in printed wool overlaid with printed *crin* unveils its layers of *projective filtrage* through the riddling of hand-cut holes, an abstraction of the lace and polka dots of haute couture tradition. Reflecting on mind versus instinct, John Galliano observes the method of equine therapy as a metaphor for human reconnection with nature. Here, man's dominance of the alpha horse relies solely on the sensitivities of the wild animal, so superior in strength. It informs horse imagery in prints, interpretations of the equestrian wardrobe, and an instinct for dominance.

Presented at 163, rue Saint-Maur, the collection moves through the rooms of the Maison Margiela ateliers, its walls bathed in projections of nude photographs by the artist Katerina Jebb.

Materials

Fabrics interpret the classic components of men's trousers – from wools to linings and hidden construction – reimagined and elevated to haute couture tradition. In the creation of permanent projections on the body, 'lightning bolt' organzas, crins and anthracite-like materials – printed with abstracted images of reptile skin, octopus tentacles and erotic portraiture – veil the collection in mercurial and translucent overlays. Oscillating and obscuring to the retina, these noble fabrics generate the optical illusion of *projective filtrage*. The effect is layered over the fine wools and mohairs of haute couture, printed to emulate the textures and patterns of the vigorous fabrics of the men's outdoor pursuit wardrobe: tailoring wools, tweeds, houndstooths and pinstripes, which would not – in their true form – allow for the draping required in dressmaking. Yet, classic men's fabrics also appear in their authentic makeup, retaining a tension between reality and illusion.

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Technique

The techniques of *projective filtrage* and *nomadic cutting* shape the collection. Building on the established Maison Margiela signature of *filtrage* – the idea of creating an image through the veils of translucent or deconstructed layers of material – the illusion of projection is brought to life by the obscuring layering of printed clear fabrics over fabrics printed to create *the memory* of the houndstooths and pinstripes of the classic men's wardrobe; the real versions of which also appear. Every projection motif is placed with meticulous *raccord* across pleats and seams, achieved through actual projection during the creation of the garment. Hand-cut holes shaped like polka dots echo the idea of *filtrage*, drawing on the Maison Margiela technique of *decortiqué* where a garment is reduced to its core. The *filtrage* effects are fused with dresses made from trousers through *nomadic cutting*: the technique of transforming one predetermined wardrobe staple into another, effectively migrating it on the body. Here, trousers are magnified, cut up and morphed into dresses, bustiers and capes created in the cliché spirit of haute couture; a sentiment reaffirmed by the presence of corsetry.

Palette

Colours honour the clichés of haute couture: blushing reds, delicate pinks and smoky blues. They are grounded by the tones of the humble men's wardrobe: blacks, greys and beiges. The palette of the projection prints featured throughout the collection veils garments in cinematic hues evocative of club lights, reptile and mollusc skin, or the desirable packaging of technology.

Accessories

The collection introduces the *Snatched*, a new genderless bag by Maison Margiela. Named from contemporary slang for good looks, the bag is a fold-over *pochette* with cut asymmetric angles and a handle through which the hand holds it in the manner of a snatching gesture. The bag launches in shiny bridle leather and matte calfskin in black or white, and in patent leather in red or pink; some with stud embellishment. Boots feature throughout the collection. Knee-high with curved heels, they are informed by the dominance aspect of equine therapy, and employed to enhance and strengthen the silhouette of the leg in contrast to the lightness of the garments' *filtrage*. Drawing on the idea of consumerist fetishization, the boots appear in the textures of the desirable packaging of the digital age: ostrich, snake, leopard, and shiny patent. Jewellery is created from the idea of recycled or found objects: horse and dinosaur toys interweave with chains, pearls and studs in necklaces, crowns carry contrasting objects and trinkets, while ball and gourmet chains appear on garments. 3-D printed metal horse heads with leather cords become bolo ties. Finally, animal masks in leather evoke the sentiments of instinct and dominance key to the collection, while hats hail the clichés of haute couture.

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