

Dior – a magia do circo

Com um show ritmado pela performance da companhia britânica Mimbre, de circo feminino, Maria Grazia Chiuri apresentou o seu caos criativo com a coleção alta-costura primavera-verão 2019 no Museu Rodin, em Paris. O solo marcado por losangos fez referência à figura do arlequim, onde as modelos desfilaram, em meio a deztoito acrobatas mulheres, numa atmosfera poética que uniu a moda e a arte. O cenário foi criado pela cenógrafa Shona Heath.

O conceito andrógino de Chiuri, traduzido na figura dos clowns no picadeiro, veio repleto de referências artísticas, evocando a memória do criador da Maison. *O Circo da Dior chega à Cidade*, proclamou uma reportagem da televisão britânica, em 1950, em razão do desfile da Maison no Hotel Savoy em Londres. Christian Dior adorava ir ao Cirque d’hiver, onde Richard Avedon capturou a famosa foto “Dovima et les éléphants”, em 1955.

Paris tem uma longa tradição com o circo e, além disso, foi entre Roma – cidade natal de Maria Grazia – e Nápoles que foi criado o emblemático balé



Cirque look – Maria Grazia Chiuri
Haute Couture Spring/Summer 2019 Collection
Botas / couro de novilho
Boots / calfskin
Christian Dior Couture
Foto | Photo Fifi Tong

“Parade”, com cenário e figurinos de Pablo Picasso, para a revolucionária companhia de Sergei Diaghilev. O espetáculo, com argumento de Jean Cocteau, foi apresentado nos palcos parisienses em 1917.

O circo é um pequeno mundo que vai de uma cidade para a outra e transforma a cidade aonde chega. É como a fashion week, disse a diretora artística da Dior. É uma parada em que cada roupa representa um caráter, corajoso e melancólico – acrescentou. As referências aos códigos do circo são evidentes: losangos sobre jacquard, seda ou organza; animais bordados nas saias e motivos de chamas em vestidos longos.

As cores suaves da coleção se misturaram em camadas com uma técnica para dar a impressão de que as roupas estavam danificadas e desbotadas pelo tempo, como se tivessem saído das caixas da companhia ambulante. As saias bordadas ou incrustadas com paetês opacos foram encurtadas, até se tornarem tutus que recordam o circo, com seus acrobatas, domadores e cavalarias.

Maria Grazia Chiuri compôs a sua própria “parada”. Camisas brancas transparentes realçadas por

golas ou fitas que parecem desgastadas pelo tempo, espartilhos em couro, blusas de marinheiro e casacos pretos inspirados nos trajes dos domadores. A roupa geométrica do palhaço branco, sóbria ou luxuosa, foi reinterpretada com novos materiais bordados e proporções diferentes.

As peças ressaltam a lembrança e o imaginário que envolve o circo e a sua relação com os costumes, com a moda e com a arte, destacando o trabalho da fotógrafa e diretora de cinema Cindy Sherman consagrado aos palhaços.

A coleção foi constituída por uma sobreposição de imagens: a pele tatuada da mulher, que remete ao circo vitoriano e seus fenômenos extraordinários, torna-se um conjunto com motivos fantásticos que moldam o corpo e contam uma história sob os vestidos.

O clown andrógino, com referências ao Período Rosa de Picasso, foi o grande representante da modernidade de Chiuri da temporada primavera-verão apresentada em 2019, expressão de uma desejada igualdade onde beleza, origem, gênero e idade não importam mais, apenas técnica e audácia.



Cirque look – Maria Grazia Chiuri
Haute Couture Spring/Summer 2019 Collection
Body, vestido e botas / poliamida, seda e poliamida, couro de novilho, poliuretano, poliéster e algodão
Bodysuit, dress and boots / Polyamide, silk and polyamide, calfskin, polyurethane, polyester and cotton
Christian Dior Couture
Foto | Photo Fifi Tong

Entrevista com

Maria Grazia Chiuri

por Giselle Padoin

Feminismo e arte são temas recorrentes em suas coleções. Como você os liga à História dentro de seu processo criativo?

Para mim, feminismo é ativismo: uma responsabilidade constante que se expressa primeiro e acima de tudo através do trabalho e compromisso diário. A arte me interessa por sua capacidade de articular o pensamento de uma maneira imediata e poderosa, de antever quais serão os interesses em comum e colocar questões importantes no coração de uma linguagem expressiva única. A justaposição da arte e do feminismo, para mim, é uma força extremamente inspiradora, pois mostra como ideais e criatividade se reforçam mutuamente. Meu processo criativo consiste em propor experiências e eventos instigantes e interessantes ao longo da história do ateliê de criação da Dior e filtrar isso tudo através das minhas próprias sensibilidades, da minha história pessoal, da bagagem que carrego proveniente do meu passado e que prende minha atenção no aqui e agora.

Você diria que a alta-costura é um manifesto artístico, político e social?

A alta-costura é uma coisa complexa e diversa, um espaço para experimentar e para o impossível acontecer, onde atitudes, sensibilidades e toda uma série de pessoas desempenha um papel. Eu desejo que as roupas que mando para a passarela sejam a expressão

desta complexidade, que assumam um sentido que vá além da sua própria materialidade. Eu iria mais longe e diria que quero que minha mensagem, costurada entre as dobras de roupas deslumbrantes, use esta materialidade sublime para expressar ideias e atitudes. Acho que é extremamente importante ter consciência do que está acontecendo no mundo e ter uma opinião que, de certa maneira, já quer dizer ter uma atitude “política” em relação à sociedade. Tenho interesse em criar um espaço onde diferentes atores trabalhem juntos para alcançar um objetivo comum, e em enviar uma mensagem inclusiva e positiva por meio do trabalho que faço.

Na coleção Circo primavera-verão 2019 de alta-costura, você se inspirou na obra-prima de Pablo Picasso feita em 1917, Parade. Essa peça icônica da arte moderna foi uma cortina de cena para um espetáculo de balé realizado pelos Ballets Russes de Sergei Diaghilev e transfigurou a simbiose crescente entre arte e moda. Quais são as fontes da emoção artística que essa revolução desperta em você? Como você sente que essa revolução aumentou o prestígio da Maison Dior?

Para a coleção primavera-verão 2019, decidi pensar nos desfiles porque são um ritual que reúne o mundo do circo e o mundo da moda. Redescobrir a obra de Picasso e a história que a liga a Diaghilev e aos Ballets Russes, evocando a atmosfera única que



Maria Grazia Chiuri nos ateliês (Coleção Alta-Costura AH 20-21)
Maria Grazia Chiuri in the studios (Haute Couture Collection AH 20-21)
Foto | Photo Ines Manai

a arte, a moda e o teatro criaram em Paris naqueles anos, foi emocionante para mim. E também confirmou que o rumo que minha pesquisa estava tomando era rico em referências e possíveis incursões em territórios fascinantes. Não acho que se trate de um “enobrecimento”, pois acredito que a moda tem a dignidade e a força para alcançar o sucesso apenas mostrando seu próprio valor inerente. O que me interessa é o cruzamento no qual as disciplinas criativas – arte, teatro, performance, dança, moda –

se encontram e o que esse encontro traz à tona em cada um desses campos diferentes. Eu celebro e incentivo essa colaboração, esses objetivos comuns, interesses compartilhados e paixões que, quando realizadas por todos juntos, tornam-se tangíveis e comunicáveis. Isso de fato me empolga: ser capaz de tecer uma rede tão vasta e variada de referências e de pessoas, ser capaz de tornar a identidade da Maison Dior tão aberta e rica quanto possível, para colocá-la no seu devido lugar no futuro que ela merece.

Quais são os temas recorrentes na sua pesquisa quando você está criando uma coleção?

Trabalho muito com os arquivos, que visito periodicamente não só em busca de inspiração e referências, mas principalmente para estudar a história desta extraordinária casa de moda. É uma fonte de ideias que me permite construir uma mensagem o mais global e inclusiva possível. Depois, há o meu fascínio pelas palavras, e não deixo de ficar impressionada com todos os diferentes níveis em que textos e slogans bem escritos podem ser lidos. Por exemplo, é daí que veio a decisão de usar a frase de Chimamanda Ngozi Adichie, “Sejamos todos feministas”, para a minha primeira coleção. E, a partir daí, pensar em Robin Morgan e Linda Nochlin, olhando para a arte e para as artistas mulheres a fim de explorar seu poderoso trabalho e sua memória.

Em geral, em relação ao meu processo criativo, fazer palavras e imagens de nossa herança cultural global interajam com o pensamento de hoje e as ideias de graça e feminismo que compõem os códigos da Dior tem sido minha maneira de deixar uma marca do meu modo de trabalho. Vou continuar avançando dessa forma, usando uma variedade de métodos para cada coleção, mas sempre me mantendo fiel às diretrizes estabelecidas desde o início, que para mim são uma espécie de declaração de intenções, um manifesto.

Monsieur Christian Dior desempenhou um papel revolucionário na história da moda durante as décadas de 1940 e 1950. Quais códigos você acha que compartilha com ele e quais ele deixou de legado a você?

A primeira pessoa que eu queria conhecer quando vim para a Dior era o próprio Monsieur Christian Dior. Eu o conheci por meio de sua autobiografia e de outros escritos: estudei seu trabalho, sua abordagem, suas paixões, obsessões, procurando destilar sua ideia de moda em conceitos-chave que se encaixam coleção após coleção e que se tornaram referências, desafios ou ideias indispensáveis nascidos em um tempo específico que é meu dever recuperar e rerepresentar através das lentes do presente. Sem dúvida, o tema sobre o qual mais pensei é a feminilidade, que se expressa através de códigos como a *Bar Jacket*, produtos feitos a partir do corpo feminino, bem como o uso da cor, a escolha de tecidos, bordados e elementos decorativos. Acredito que feminilidade é o código que “recebi” do Monsieur Dior e que eu gostaria de reinterpretar no mundo de hoje.

Depois de ter conceituado seu design, como você trabalha com as pequenas mãos para dar um toque de magia em uma coleção nos ateliês da Dior?

Para mim, o diálogo é fundamental, assim como trabalhar lado a lado, consertando o que deu errado, olhando nos olhos um do outro, e vem aquele flash de compreensão instantânea. Gosto de dialogar, de falar sobre as minhas ideias, e as conversas que tive com todas as pessoas fantásticas do ateliê da Dior sempre foram oportunidades de aprendizado e descoberta. A cada vez, fico surpresa com a forma como eles conseguem traduzir o que tenho em mente em criações perfeitas, até o último detalhe. A própria essência da moda, e em particular da alta-costura, é justamente esta capacidade de usar o *savoir-faire* dos

ateliês para dar forma “vestível” a uma ideia, tornar uma visão palpável, por meio do uso de técnicas testadas e materiais excepcionais. Trabalhar juntos é a chave, também porque cria um espaço para que o inesperado aconteça: aquela ideia brilhante que torna tudo melhor, e que só pode ser o resultado de múltiplas mentes e mãos se unindo.

Você acha que cada coleção de sucesso da Dior contribui para o tão necessário reconhecimento do feminismo?

O que eu sei com certeza é que o trabalho feito até agora tem sido positivo no processo de conscientização coletiva sobre o feminismo – como uma luta, mas também e especialmente como uma prática diária que é, espero, cada vez mais generalizada e natural. O alcance, em termos de comunicação, da casa Dior é tão amplo que é nossa responsabilidade, como capitães de um domínio tão importante como a moda global, usar as ferramentas à nossa disposição para afirmar o quanto é necessário pensar na mulher, nas suas necessidades, nos seus direitos e no que as torna diferentes e únicas. Como estilista e como mulher, penso muito sobre o meu papel na sociedade e quero transmitir essas reflexões através das minhas coleções, cujo sucesso é a prova de que a linguagem que utilizo e as mensagens que procuro passar são compartilhadas. E isso me deixa feliz e orgulhosa.

Como você percebe a evolução da moda no futuro como estilista? Qual será a sua orientação na Dior?

Acho que estamos vivendo tempos extremamente interessantes para estilistas. As questões críticas

que surgiram durante este período complicado salientaram muito os limites e inconsistências da sociedade em que vivemos. Como estilistas, estamos em posição de responder proativamente a essas crises e propor soluções que satisfaçam o desejo de mudança. O impulso para criar anda de mãos dadas com a necessidade de estar em sintonia com a sociedade em sua marcha contínua para frente (e, assim espero, em direção a algo melhor). Esta é uma oportunidade extraordinária de travar as batalhas que escolhemos de forma concreta, e espero que a moda responda com vigor e entusiasmo e se reinvente, tornando-se, sem desculpas, mais sustentável e mais política – sem nunca esquecer a diversão, a beleza e o devaneio, aspectos importantes da moda. Na Dior, pretendemos aprender com as estratégias e novos procedimentos colocados em prática nestes últimos meses: incorporando a tecnologia como uma segunda natureza, a comunicação instantânea e o contato direto com o público que queremos atingir. Mas estamos mais do que felizes em poder nos ver novamente e, de fato, passamos a apreciar o valor de atos simples, porém fundamentais, como escolher tecidos e materiais tocando-os com nossas próprias mãos, verificar peças-piloto diretamente de quem as produz e comunicar-nos com artesãos a fim de vê-los encontrar novas soluções para transformar nossas ideias em realidade. Nossa única diretriz, neste ponto, é valorizar cada etapa da jornada pelas relações que gera, resultando, ao final, em um produto que é reflexo da paixão de todos aqueles que contribuíram para fazê-lo, e, principalmente, que é sensível cultural, ambiental e socialmente falando: um manifesto do tipo de amanhã que queremos.



Vista da exposição
Exhibition view
Foto | Photo Alain Mingam

Cristóbal Balenciaga

Considerado o arquiteto do corpo e dos cortes precisos, Balenciaga (1895-1972) marcou uma era e trouxe a pureza das linhas, imprimindo um estilo atemporal que influenciou o futuro da moda e inúmeros designers.

Foi considerado por Christian Dior como “o mestre de todos nós”,¹ um eco constante nas páginas das grandes revistas de moda como Elle, Harper’s Bazaar, L’Officiel, Vogue. Sabia desenhar, cortar e costurar com perfeição. Se percorrermos a história da moda, podemos traçar um paralelo de suas peças com costureiros como Paul Poiret, Mariano Fortuny, Madeleine Vionnet e Coco Chanel, precursores na libertação do corpo feminino dos polêmicos corsets nos anos 1910-20.

Além disso, é evidente também o impacto exercido sobre os vanguardistas dos anos 1980 e 90, como os japoneses, Rei Kawakubo (Commes des Garçons) e Yohji Yamamoto, e o grupo dos estilistas belgas conhecidos como “Os seis da Antuérpia”, especialmente em Ann Demeulemeester, designers que de alguma forma encontraram no minimalismo de Balenciaga um fio condutor para criar. No Brasil, a estilista Clô Orozco (1950 -2013), dona da marca Huis Clos, era uma das admiradoras de seu trabalho conceitual.

Madame Grés, Jeanne Lanvin, Issey Miyake, Courrèges, Martin Margiela, Iris Van Herpen e

Alexander MacQueen são outros criadores que têm cruzamento de referências e fontes de inspiração com o costureiro espanhol que usou o quimono como um pilar criativo. Fascinado pelo preto, ficou conhecido pelas roupas soltas, tirando o foco da cintura e acentuando o olhar para o pescoço, os ombros e o busto.

Se comparado aos estilistas contemporâneos, o que surpreende é que seus modelos audaciosos que abusam dos volumes e linhas arquitetônicas poderiam tranquilamente desfilarem em qualquer fashion show nos dias atuais.

Nascido em Guetaria, em 1895, filho de uma modista, abriu sua primeira casa em 1915, em San Sebastian, na Espanha, incentivado pela marquesa da Casa Torrès. Tinha a família real como cliente, e logo expandiu para Madrid e Barcelona. Mas, em 1937, com a Guerra Civil, encerrou as atividades em seu país e se mudou para Paris, onde abriu a sua maison de alta-costura, no 10 Avenue George V. Obteve sucesso imediato e vestiu mulheres como a Duquesa de Windsor, Grace Kelly e Marlene Dietrich.

Inspirado na dramaticidade da pintura espanhola, nos quadros de Velazquez e Zurbarán, criou um estilo único. Vestidos de silhueta reta, a silhueta trapézio, os padrões geométricos, as mangas 3/4 e as capas curtas estão entre as suas invenções mais icônicas, sempre com precisão na técnica e tecidos sofisticados.

Considerava a moda uma arte e dizia: *um costureiro tem que ser um arquiteto para o corte, um escultor*



Cristóbal Balenciaga, 1952
Museu Cristóbal Balenciaga, Getaria, Espanha
Cristóbal Balenciaga Museum, Getaria, Spain
Exposição “Moda e Patrimônio”
Exhibition “Fashion and Heritage”, 2018
Foto | Photo Giselle Padoin

¹ Museu Cristóbal Balenciaga, Getaria, Espanha.
<https://www.cristobalbalenciagamuseoa.com/>

para a forma, um pintor para as cores, um músico para a harmonia e um filósofo para o estilo,² e assim criou formas artísticas, com um significado e uma imagem próprios do corpo feminino, conceito seguido também por André Courrèges e Hubert de Givenchy, que trabalharam com ele.

Conforto, elegância e inovação técnica sempre pautaram as suas criações, e o máximo da ousadia foi quando encerrou seu desfile em 1967 com um vestido de noiva confeccionado com uma única costura.

Em 1968, entretanto, Balenciaga, que atingiu o seu auge nos anos 1950 e 60, desiludido com o domínio do prêt-à-porter e a produção em massa, encerrou a sua Casa. Morreu em 1972.

Para Nicolas Ghesquiére, o jovem estilista que deu novos ares à marca a partir de 1997, ele inventou o minimalismo na moda, com a ideia de movimento na depuração das formas. Hoje, a maison está sob o comando do georgiano Demna Gvasalia, que afirma se conectar com a herança do mestre pensando no corpo de quem irá usar a roupa.

Cristóbal Balenciaga foi um dos maiores costureiros da história da moda, e seus cortes seguem influenciando estilistas e criadores contemporâneos que também radicalizaram na transformação da silhueta feminina.



Cristóbal Balenciaga, 1955
Museu Cristóbal Balenciaga, Getaria, Espanha
Cristóbal Balenciaga Museum, Getaria, Spain
Exposição "Moda e Patrimônio"
Exhibition "Fashion and Heritage", 2018
Foto | Photo Giselle Padoin



Cristóbal Balenciaga, 1957
Museu Cristóbal Balenciaga, Getaria, Espanha
Cristóbal Balenciaga Museum, Getaria, Spain
Exposição "Moda e Patrimônio"
Exhibition "Fashion and Heritage", 2018
Foto | Photo Giselle Padoin

² Museu Cristóbal Balenciaga, Getaria, Espanha.
<https://www.cristobalbalenciagamuseoa.com/>



Cristóbal Balenciaga
Vestido de noiva, 1968
Wedding dress
Museu Cristóbal Balenciaga, Getaria, Espanha
Cristóbal Balenciaga Museum, Getaria, Spain
Exposição "Moda e Património"
Exhibition "Fashion and Heritage", 2018
Foto | Photo Giselle Padoin



Cristóbal Balenciaga, anos 1940 | 1940's
Museu Cristóbal Balenciaga, Getaria, Espanha
Cristóbal Balenciaga Museum, Getaria, Spain
Exposição "Moda e Patrimônio"
Exhibition "Fashion and Heritage", 2018
Foto | *Photo* Giselle Padoin

Hubert de Givenchy

Hubert James Marcel Taffin de Givenchy (1927-2018), aristocrata francês e ícone da moda, fundou a casa Givenchy em 1952.

Nascido no Norte de França, em Beauvais, em 1927, chegou a Paris aos 17 anos, para se tornar a quintessência da alta-costura francesa do pós-guerra. Apaixonado por moda desde os dez anos, seu sonho era encontrar Balenciaga. Debutou no métier na década de quarenta com Jacques Fath. Em 1946, trabalhou para Robert Piguet e, no ano seguinte, com Lucien Lelong para Elsa Schiaparelli, onde foi nomeado diretor artístico. Na Maison de Schiaparelli, foi um dos precursores do prêt-à-porter de luxo, criando uma linha de blusa, saia, casaco e calça, inspirada nas roupas esportivas. Em 1952, para a sua primeira coleção, chamou a modelo Bettina Graziani para abrir o desfile com uma blusa de linho branco, a famosa “Blusa Bettina”. Apenas em 1969 criou o menswear.

Foi um grande colecionador de arte e antiguidades, lembrando o aprendizado com o avô que colecionava tecidos raros. Ele, inclusive, credita a sua vocação de costureiro a essa vivência. Muitas das obras estão em seu castelo no Vale do Loire, onde viveu nos últimos tempos com o seu companheiro e amigo Philippe Venet.

Elegância e simplicidade se tornaram o seu mantra e também o aproximaram de Audrey Hepburn, que o imortalizou nas telas de cinema com os figurinos das personagens interpretadas nos filmes



Publicidade para vestido de noite de acetato pregueado de Robert Perrier (1898-1987) para Hubert de Givenchy
Publicity for evening gown, in “peau de faille” acetate fabric by Robert Perrier for Hubert de Givenchy



Hubert de Givenchy nos anos 1950, figurinista, com Audrey Hepburn
Hubert de Givenchy in the 1950's, costume designer, with Audrey Hepburn
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André Courrèges

Saias de cano, suspensórios de botão e blusas de couro com gola alta, apresentados por Samuel Robert, Nova York, 1965

Suspender outfits featuring barrel skirts with button-attached suspenders and leather cowl-neck blouses, presented by Samuel Robert, New York City, 1965

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“Sabrina”, “Bonequinha de Luxo”, entre outros, desenhados pelo estilista. O começo dessa parceria, entretanto, não foi tão simples assim. Givenchy negou-se a vesti-la no primeiro momento, alegando não ter o dom das *petites mains* dos grandes ateliês. Mas, após um jantar proposto pela própria atriz, encantou-se com ela e a elegeu como sua musa e amiga eterna. De fato, Hepburn o considerava muito mais do que um estilista, mas um criador de personalidade.

Givenchy desenhou para outras estrelas do cinema e personalidades, como Jackie Kennedy, a princesa Grace de Mônaco, Jane Fonda, Elizabeth Taylor e Wallis Simpson.

A filosofia de elegância e simplicidade era também o que ligava o criador ao seu grande ídolo, Cristóbal Balenciaga. Conheceu-o em 1953, em Nova Iorque, e logo ficaram amigos. *Fazer um vestido simples, onde não há nada além de uma linha, isso é alta-costura*,¹ costumava dizer-lhe o criador espanhol. Chama a atenção nas produções de Givenchy o mesmo traço arquitetônico e a precisão dos cortes de Balenciaga, seu maior mestre. A inovação, para ele, estava na melhor versão de uma peça tão simples quanto um vestido preto. “O vestidinho preto é a coisa mais difícil de conceber”,² declarou em 2010 ao *Independent* (edição de 7 de junho).

Em 1957, apresentou um de seus looks mais marcantes: a sack silhouette. O vestido caía de forma solta, independente das formas do corpo que estava por baixo; priorizava o conforto e o desejo da mulher.

Foi nos anos 1950 também que Givenchy visitou o Brasil e elogiou a beleza das mulheres brasileiras – para ele as únicas que poderiam rivalizar com as parisienses. Em maio de 1956, apresentou as suas criações no Golden Room do Copacabana Palace e visitou a tradicional Fábrica Bangu do Rio. Impactado com a qualidade do algodão que encontrou na fábrica, disse que era equivalente ao que tinha de melhor na França: *Olhando estes tecidos, vem-me a vontade de criar, desenhar*,³ disse em entrevista ao jornal *O Globo* – edição de 26 de maio de 1956. Givenchy, em seguida, desenhou uma coleção de algodão, encomendada pela Bangu.

Nesse período, ele começou uma grande amizade com uma das mulheres mais elegantes da sociedade brasileira, Carmen Mayrink Veiga, que faleceu em dezembro de 2017. Ele era o seu costureiro do coração.

O costureiro vendeu a sua marca ao grupo francês LVMH (Louis Vuitton Moët Hennessy) em 1988, abandonando a direção criativa, poucos anos depois, em 1995. No mesmo ano, retornou ao Brasil e participou da abertura do I Congresso Brasileiro de Moda, organizado pelo Instituto Zuzu Angel e pela Faculdade Veiga de Almeida.

Givenchy considerava a elegância uma característica inata: o ideal, se possível, é ter de nascença uma certa elegância.⁴ Mas, sobretudo, aconselhava a simplificar sempre.

1 <https://www.independent.co.uk/life-style/fashion/features/hubert-de-givenchy-it-was-always-my-dream-to-be-a-dress-designer-1993047.html>

2 <https://www.independent.co.uk/life-style/fashion/features/hubert-de-givenchy-it-was-always-my-dream-to-be-a-dress-designer-1993047.html>

3 <https://acervo.oglobo.globo.com/frases/olhando-estes-tecidos-vem-me-vontade-de-desenhar-22480932>

4 <https://www.independent.co.uk/life-style/fashion/features/hubert-de-givenchy-it-was-always-my-dream-to-be-a-dress-designer-1993047.html>



Pierre Cardin revolucionou a moda apresentando os seus vestidos em 3D: os "Cardines", com tecido que desenvolveu a partir de fibra sintética dynel, 1968
Pierre Cardin revolutionized the world of style by presenting his 3D "Cardines" with fabric that he developed from dynel synthetic fiber, 1968
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O estilista Paco Rabanne com Julie Harris no set de filmagem de "Casino Royale", 1966
Fashion designer Paco Rabanne with Julie Harris on the film set of "Casino Royale", 1966
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Yves Saint-Laurent
Vestido, 1966
Dress
Fonte | Source Wikimedia Commons

Yves Saint Laurent

Yves Saint Laurent (1936-2008) nasceu em Oran, na Argélia, e nunca esqueceu as suas raízes africanas, elegendo o Marrocos como um oásis de criação.

Em 1954, instalou-se em Paris e inscreveu-se na École de la Chambre Syndicale de la Haute Couture. Com a morte precoce de Christian Dior, em 1957, assumiu como o novo estilista da Maison. Em 1958, apresentou a sua primeira coleção: a linha Trapézio, um sucesso absoluto, que resultou no prêmio Neiman Marcus. Quatro anos depois, em 1961, abriu a própria maison de alta-costura.

Paris o consagrou. É lá onde manteve o seu QG produtivo, seu ateliê e a sua gigantesca coleção pessoal, apresentada ao público em exposições temporárias ao redor do mundo e no atual museu da Fundação Pierre-Bergé-Yves Saint Laurent, desde 2004. Um patrimônio riquíssimo, que abrange looks revolucionários da história da moda.

Yves Saint Laurent estabeleceu um diálogo próprio com a arte para mostrar a sua admiração por grandes mestres. O amor pelo teatro abriu caminho para as conexões artísticas que realizou ao longo da carreira. Nos anos 1950, iniciou com desenhos de figurino e cenários para peças teatrais, e nos 1960 para o cinema. Catherine Deneuve tornou-se uma grande amiga e musa. Assinou o figurino da atriz para os filmes “A sereia do Mississippi”, de François Truffaut, 1969, e “A bela da tarde”, de Luis Buñuel, 1967.

Como não lembrar da ousada coleção Mondrian,

do inverno de 1965, inspirada na obra abstrata do artista holandês Piet Mondrian (1872-1944), e dos “cocktail dresses”, tributo ao pintor modernista francês nascido na Rússia Serge Poliakoff (1900-1969)? Quase como um presságio, em 1931, Mondrian declarou: *A moda não é apenas o espelho de uma época, mas também uma das formas mais diretas de expressão visual da cultura humana.*¹

Em seguida, viria a coleção Pop Art (inverno 1966), influenciada pelo movimento americano que destacou Andy Warhol (1928-1987), Roy Lichtenstein (1923-1997), Tom Wesselmann (1931-2004) e Ellsworth Kelly (1923-2015). Warhol foi um contestador da cultura de massa e tinha aversão às convenções e ao *establishment*. Protagonizou happenings memoráveis em seu ateliê —“The Factory”—, reunindo jovens, boêmios, artistas, modelos, músicos, cineastas, dragqueens, transexuais, poetas, socialites e celebridades de Hollywood. Todos o inspiravam e transformaram a “Factory” numa lenda. Atuou na moda como ilustrador para a Glamour, a Vogue, a Harper’s Bazaar. Em 1972, pintou uma série de retratos de Saint Laurent.

Na década de 1980, Yves Saint Laurent homenageou Matisse e Braque. Logo vieram os casacos Van Gogh e Bonnard (1988). Os vestidos com os bustos

¹ Benaim, Laurence; Steele, Valerie; Lang, Jack; Saillard, Olivier. *Les Musées Yves Saint Laurent, Paris Marrakech, sous la direction scientifique d'Aurèlie Samuel*. Musée Yves Saint Laurent Paris. Presses D'Auria, Sant'Egidio alla Vibrata, Italie, 2017, p.119



Yves Saint Laurent
Vestidos "Mondrian", 1965
"Mondrian" dresses
Foto | *Photo Eric Koch/Anefo*
Fonte | *Source Wikimedia Commons*



Coleção Yves Saint Laurent
Vestidos "Mondrian", 1965
Museu Yves Saint Laurent, Paris, 2017
Yves Saint Laurent Collection
"Mondrian" dresses
Yves Saint Laurent Museum, Paris
Foto | Photo Alain Mingam



Yves Saint-Laurent

Saia de patchwork de seda multicolor e blusa de organdi estampada com flores, coleção primavera-verão, 1969 Para Harper's Bazaar, 1969. Exposição "Harper's Bazaar premier magazine de mode", MAD, Paris, 2020

Multicolored silk patchwork skirt and organdy blouse with flower pattern, Spring/Summer Collection, 1969. For Harper's Bazaar, 1969. Exhibition "Harper's Bazaar premier magazine de mode", MAD, Paris, 2020.

Foto | Photo Giselle Padoin



Yves Saint-Laurent

Coleção Alta Costura, Outono-Inverno 1977, coleção chamada "Chinoise"(Chinesa), com forte influência da coleção anterior "Russe", inspirada nas óperas e balés dos Ballets Russes Haute Couture Collection, Autumn/Winter 1977: collection called "Chinoise" (Chinese), with a strong influence of the previous collection, "Russe", inspired by the Ballets Russes ballets and operas Museu YSL, Paris, 2018.

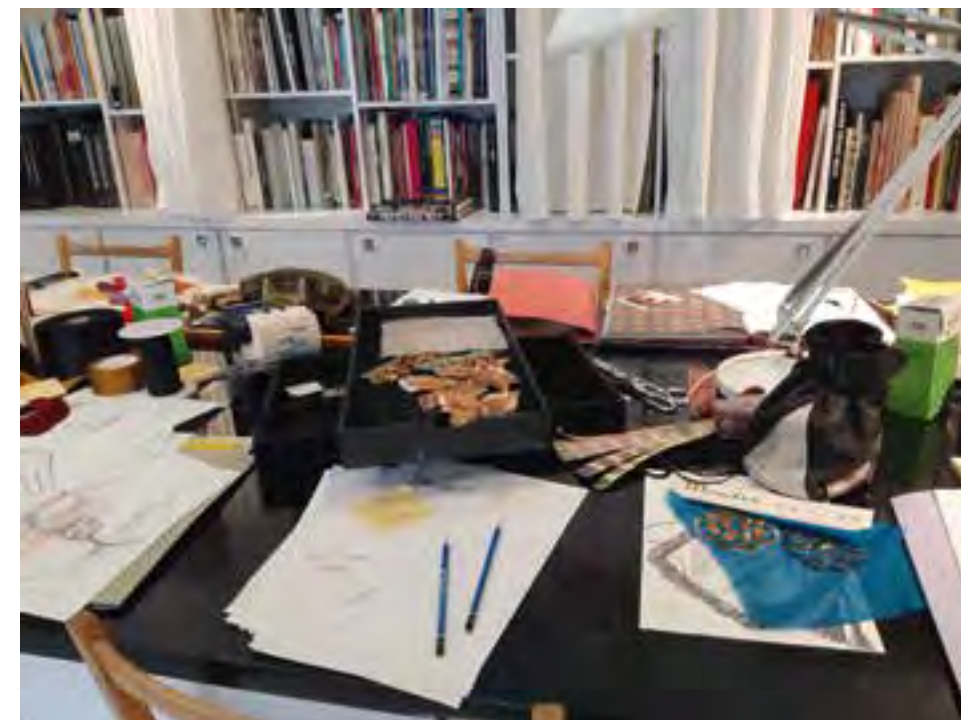
Foto | Photo Giselle Padoin

esculpidos em cobre galvanizado de ouro pela esculptora e designer, amante da natureza, Claude Lalanne (1925-2019) – coleção inverno 1969. As peças foram moldadas no corpo da estrela da época Veruschka. Lalanne também desenvolveu uma coleção de bijoux para a maison. Em 1979, fez a homenagem a Sergei Diaghilev e a sua colaboração com Picasso. Em 1981, a saia Fernand Léger. Em 1988, a coleção de verão desenhada nas capas com motivos e colagens cubistas e os casacos “Picasso”.

Em 1966, inovou e abriu a primeira butik de prêt-à-porter de luxo, a Saint Laurent Rive Gauche. Lançou o primeiro smoking feminino, que virou um clássico do guarda-roupa das mulheres. Impensável para a época, hoje o look andrógino da mulher de terno é um “essencial”.

Nos anos 1960, na onda de artistas boêmios, aventurou-se no Marrakech Express com Pierre Bergé, companheiro inseparável. Em 1966, apenas 10 dias após estarem no Marrocos, compraram a primeira casa, “Dar El Hanch” (Casa da serpente). Marrakech foi o lugar adotado por Saint Laurent como um “exílio” e teve um papel fundamental para o crescimento de sua arte, impulsionando a sua explosão criativa. *Antes de Marrakech, eu não fazia nada, além de preto e branco*, declarou YSL. Foi lá onde surgiram as cores nas coleções e também as capas, os djellabas e os sarouels.

O impacto da África veio traduzido numa das peças ícones de Saint Laurent, a “Saharienne”, vestimenta militar, usada em batalhas e expedições na savana subsaariana, e imortalizada pela modelo Veruschka. E, ainda, em toda a lendária coleção primavera-verão dos vestidos “Bambara”, de 1967, que



Ateliê Yves Saint-Laurent
Yves Saint-Laurent studio
Fondation Pierre Bergé – Yves Saint-Laurent, 2018
Foto | Photo Giselle Padoin

abalaram os padrões da alta-costura. Pela primeira vez, a rafia e o linho foram bordados com contas de madeira e vidro.

Com a provocante coleção 40 de 1971, que trouxe referências dos anos da Ocupação, causou furor, e as críticas ao seu trabalho estamparam as principais publicações de moda e a imprensa internacional, que a considerou sem inspiração. Após o turbulento maio de 68, que havia sacudido a França com protestos, a intenção do estilista era trazer renovação para a alta-costura para agradar aos jovens, buscando no espírito das ruas as ideias para uma nova revolução. A musa inspiradora foi Paloma Picasso, que vestia roupas compradas no *Marché aux Puces* (mercado das pulgas): usava turbantes e sapato plataforma com salto de madeira, vestidos mais curtos e justos de jersey, e acessórios de flores artificiais.

O look típico do racionamento devido aos limi-



Coleção alta-costura Yves Saint-Laurent – desenhos e tecidos, primavera-verão, 1962
Yves Saint-Laurent Haute Couture Collection – drafts and fabrics, spring-summer, 1962
Museu YSL, Paris, 2017
Foto | Photo Giselle Padoin

tes de produção de tecidos e couro do pós-guerra privilegiou uma moda utilitária para uma mulher ativa. Mesmo incompreendido, Saint Laurent não se rendeu e seguiu convicto da originalidade da sua proposta de ruptura, posteriormente reconhecida. Na coleção outono-inverno de 1971, desenhou também o famoso “vestido de costas nuas” de crepe e renda preta. A foto icônica do vestido, clicada por Jeanloup Sieff, é um símbolo da fotografia de moda e remete ao trabalho de Man Ray, “Violon d’Ingres” de 1924. Ainda no caminho da provocação, posou nu para o perfume masculino “Homme”.

Em 1972, iniciou uma parceria com Loulou de la Falaise para a criação de acessórios.

A paixão pela Ásia também levou Saint Laurent a realizar uma série de coleções étnicas (de 1960 a 2000), apresentando toda a maestria dos bordados dos ateliês das maisons Mesrine e Lesage; estampas

e tecidos coloridos e luxuosos. Índia, China e Japão: explorou a cultura desses países e a decodificou em esplêndidos sáris, casacos, túnicas, tailleurs, saias, vestidos e quimonos. Em 1977, mais uma polêmica devido ao lançamento do perfume oriental “Opium”, que, com o nome estratégico, obteve êxito instantâneo. Em 1991, declarou: Eu abordei todos os países pelo sonho. Basta eu olhar um livro sobre a Índia para eu desenhar como se estivesse estado lá. É a função do imaginário.²

Em 1976, lançou a emblemática coleção “Rússia”: saias amplas, casacos bordados, mantôs e turbantes inspirados nos “Ballets Russes”. Foi considerada revolucionária e virou manchete no New York Times.

A dramaticidade espanhola e a admiração por Diego Velázquez (1599-1660) foram reveladas em forma de boleros bordados com passamanarias e vestidos de noiva pretos nos anos 1980.

O percurso traçado por Saint Laurent, que estabeleceu uma conexão direta com as artes, foi aberto por Paul Poiret no início do século XX e manteve a continuidade com diversos nomes da alta-costura: Jacques Doucet, Elsa Schiaparelli, Sonia Delaunay, Gabrielle Chanel, todos sob o impacto dos movimentos da modernidade: surrealismo, dadaísmo, cubismo, futurismo, abstracionismo. A iniciativa se intensificou entre os estilistas e artistas contemporâneos, e hoje os inúmeros intercâmbios, que não possuem fronteiras, são inerentes ao mundo fashion.

Em 2002, Yves Saint Laurent se despediu da moda. Faleceu em Paris em Junho de 2008.

² Catálogo “L’Asie Révée d’ Yves Saint Laurent”, *Les Musées Yves Saint Laurent, Paris, sous la direction d’ Aurélie Samuel*. Musée Yves Saint Laurent Paris, Édition Gallimard, Paris, 2018, p.73.



Rose Benedetti Design

Referência no design de bijuterias e acessórios de luxo no Brasil, Rose Benedetti soma quase 50 anos de carreira. Começou a produzir na década de 1970 e, nos anos 1980, fez parte do Núcleo Paulista de Moda, que visava fortalecer marcas brasileiras com trabalho autoral. Entre os designers do grupo, estavam também Glória Coelho, Cló Orozco (1950-2013), Ana e George Kauffman, entre outros.

O trabalho que a designer iniciou como um hobby encantou as amigas e se expandiu pelo Brasil. Ela credits o seu reconhecimento ao costureiro Clodovil Fernandes (1937-2009), que lhe encarregou de produzir bijoux para complementar os seus looks. Foi assim que conquistou as editoras de moda Costanza Pascolato e Regina Guerreiro, das revistas Cláudia e Vogue. Sua grande inspiração foi sempre Coco Chanel, pioneira em acrescentar bijuterias de luxo em abundância aos looks do dia.

Rose acabou chamando a atenção de Yves Saint Laurent. Em 1975, foi a Paris a convite do estilista. O encontro resultou em uma parceria de licenciamento da maison francesa para Rose reproduzir as bijoux YSL. A colaboração se estendeu por 15 anos e lhe rendeu um acervo de 400 peças originais

de coleções icônicas do mestre, como a coleção de bijuterias de moedas “O Marrocos de Delacroix” (1978). *Tudo era feito aqui. Eu ia para Paris, escolhia junto com a marca os produtos e fazia idêntico no Brasil. Convivi com todos os fornecedores da marca na França e desenvolvi as mesmas técnicas no Brasil, tudo era aprovado por Monsieur Yves Saint Laurent, diz ela.*

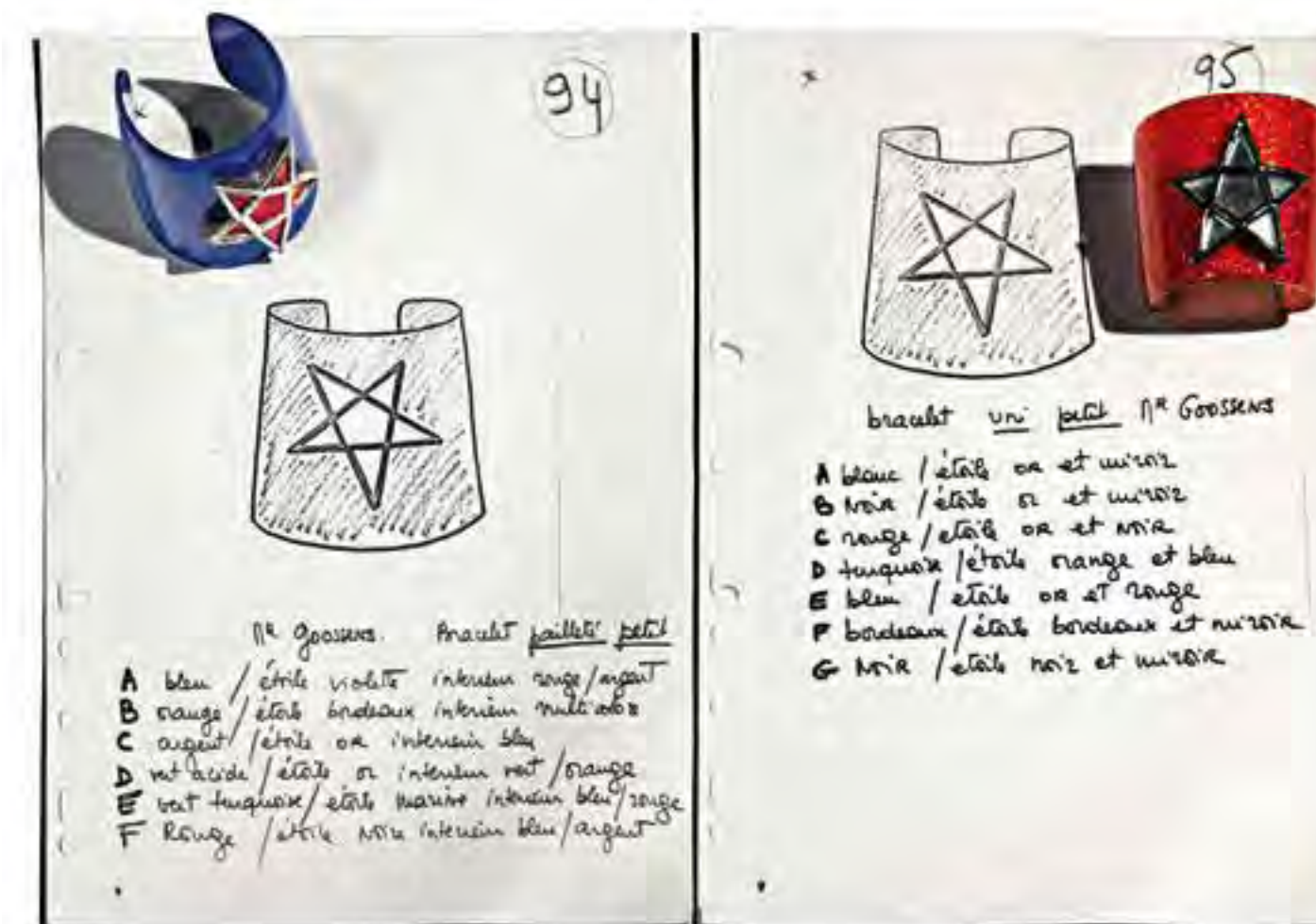
Hoje, Benedetti continua criando em seu ateliê em São Paulo, desenvolve peças *sur mesure* e atua como consultora para outras marcas brasileiras.



Rose Benedetti
Colar de de medalhas, s/d
Colar de metal e desenhos sobre papel
Medal necklace, n.d.
Metal necklace and drawing on paper
Coleção | Collection Rose Benedetti
Foto | Photo Fifi Tong



Rose Benedetti
Colar de latas, s/d
Colar de metal e desenho sobre papel
Tin necklace, n.d.
Metal necklace and drawing on paper
Coleção | Collection Rose Benedetti
Foto | Photo Fifi Tong



Rose Benedetti
Pulseira azul e pulseira vermelha, s/d
metal, pedra e desenho sobre papel
Blue bracelet and red bracelet, n.d.
Metal, stone and drawing on paper
Coleção | Collection Rose Benedetti
Foto | Photo Fifi Tong

Alta-costura no Brasil

Quando se fala da alta-costura brasileira, há um nome ou um “símbolo” que surge de imediato: Dener Pamplona de Abreu (1937-1978). Considerado um dos pioneiros da moda brasileira, foi o primeiro a comercializar o seu nome em grife. Era um artista irreverente e midiático, o que colaborou para ele ter se transformado em uma celebridade. Paraense de Soure, Ilha do Marajó, debutou no mundo da moda, aos 13 anos, na Casa Canadá, no Rio de Janeiro em 1948. Foi lá onde aprendeu os seus segredos. A Casa, inaugurada em 1935, era considerada a maior do ramo, e foi dirigida por Mena Fiala por 35 anos, outro personagem fundamental para o crescimento da moda no país. A Casa Canadá atingiu seu auge nos anos 1950-60, conhecidos como os “Anos Dourados” do Brasil. Introduziu os desfiles de moda e do prêt-à-porter e era importadora da moda francesa. A Casa vestiu mulheres elegantes do Brasil como a mecenas da Belle Époque da capital carioca, Laurinda Santos Lobo (1878-1946). Laurinda fazia a ponte Brasil-Paris; reuniu nos seus salões culturais – Salão de Laurinda – no bairro de Santa Teresa, os Modernistas da década de 1920, como a pintora Tarsila do Amaral, o compositor Villa-Lobos e a bailarina Isadora Duncan; ela patrocinava músicos e poetas.

Em 1954, Dener foi para São Paulo e abriu um ateliê: “Dener Alta-costura”, na Praça da República.

Lançou modas, valorizou a matéria-prima do país e fez as brasileiras deixarem de lado as marcas francesas, que se negava a copiar. Admirava o purismo de Cristóbal Balenciaga, a quem chamava de “papa” e cuja couture teve a oportunidade de apreciar em sua temporada parisiense. Disposto a fazer uma moda genuína, virou estrela, capa de revista, personagem de TV e vivia cercado de personalidades da cultura, do mundo empresarial e da política. Tinha entre suas clientes famosas as primeiras-damas Sarah Kubitchek e Maria Teresa Goulart, e a fama do couturier só crescia.

Dener foi um dos costureiros que fez parte do seleto grupo de criadores da Rhodia na década de 1960. Em 1965, casou-se com Maria Stella Splendore, e tiveram dois filhos. Separou-se em 1969 e em 1975 casou com a amiga Vera Helena. Nos anos 1970, lançou a sua autobiografia “Dener – O Luxo” e também um livro básico de corte e costura.

Os rumos da moda começaram a mudar com a expansão do prêt-à-porter. Dener queixou-se da falta de apoio aos costureiros nacionais. Em seu livro, questionou-se: *Por que forço a alta-costura? Porque é o laboratório da moda de um país. A alta-costura inspira os modelos, mexe a engrenagem de todo o mundo da moda, lança padrões, estilos. Nenhum país tem moda própria se não tiver uma excelente alta-costura.*¹

¹ Abreu, Dener Pamplona de. “Dener – O Luxo”. 3ª ed ver. São Paulo: Cosac Naif, 2007, p.110.



Seu maior concorrente foi Clodovil Hernandes, outro mestre da costura nacional. Outros nomes de destaque foram: José Ronaldo, Guilherme Guimarães e Rui Spohr, que se aprimorou em Paris nos anos 1950 ao lado de Christian Dior e Yves Saint Laurent. Além deles, Conrado Segreto, que era fascinado pelo luxo da moda francesa, modernizou a alta-costura brasileira.

Dener Pamplona, campanha para a Rhodia, 1961
Dener Pamplona, campaign for Rhodia
Foto | Photo Otto Stupakoff
Instituto Moreira Salles

Fernanda Nadal – ateliê e escola de bordado

A designer paranaense Fernanda Nadal trabalha com bordados em pedraria em seu ateliê e escola desde 2002. As amostras apresentadas foram especialmente criadas para a exposição. A experiência do ateliê de bordados disponibilizada aos visitantes revela o bordado de Lunéville. A técnica, herdada da alta-costura francesa, surgiu na cidade de Lorraine, no Castelo de Lunéville, e remonta à primeira metade do século XIX – 1810. A finalidade era imitar as rendas de Veneza, de Flandres e Valência.

Minhas inspirações vêm da técnica francesa de Lunéville (Point-de-Lunéville) com o meu toque de diferentes estilos de bordados manuais, matérias e texturas. Para mostrar ao público as inúmeras possibilidades que o bordado pode gerar na área da moda, da decoração e da arte – diz ela. Para criar os seus bordados, Fernanda se inspira no cotidiano, na natureza e em pesquisas de história da arte e da moda. Vejo o bordado como uma forma de arte visual, onde as peças são eternas, sem me deter em tendências, acrescenta.

O bordado de Lunéville, que evoluiu com o uso de uma agulha de crochet, é amplamente utilizado pela Maison Lesage. A famosa casa francesa de bordados é a continuação da lendária casa Michonet, fundada em 1868. A Maison Michonet acompanhou o próprio desenvolvimento da alta-costura na França como fornecedora de pedidos especiais

da corte de Napoleão III, de teatros parisienses e de grandes costureiros, entre eles: Charles Frédéric Worth, Doucet, Paquin, Callot Soeurs. Foi comprada pelos pais do bordador François Lesage em 1924 e depois pela Chanel em 2002.

A reserva da Lesage – a maior coleção de bordados artísticos do mundo – possui mais de 70.000 amostras de diferentes épocas – um patrimônio que percorre a história do bordado e da moda desde o século dezenove, produzido por artesãos de excelência e bordados para costureiros como Madeleine Vionnet, Elsa Schiaparelli, Cristobal Balenciaga, Yves-Saint Laurent, Christian Lacroix, Christian Dior e Chanel. O imenso acervo é uma espécie de templo sagrado para os designers, que, frequentemente, o utilizam como fonte de inspiração.

Fernanda Nadal é pós-graduada em Moda e Cultura pela UEL (Universidade Estadual de Londrina) e especialista em Design de Calçados. Estudou moda com Marie Rucki, estilista e diretora do Studio Berçot de Paris, e com a designer mineira Glória Coelho, referência na moda brasileira; entre outros. Além disso, tem formação em ateliê de bordado na École Lesage em Paris. Referência mundial em bordados para a alta-costura, a escola da Maison Lesage foi criada por François Lesage em 1992 para transmitir o seu savoir-faire. Hoje faz parte dos Ateliês Métiers d'Art da Chanel.



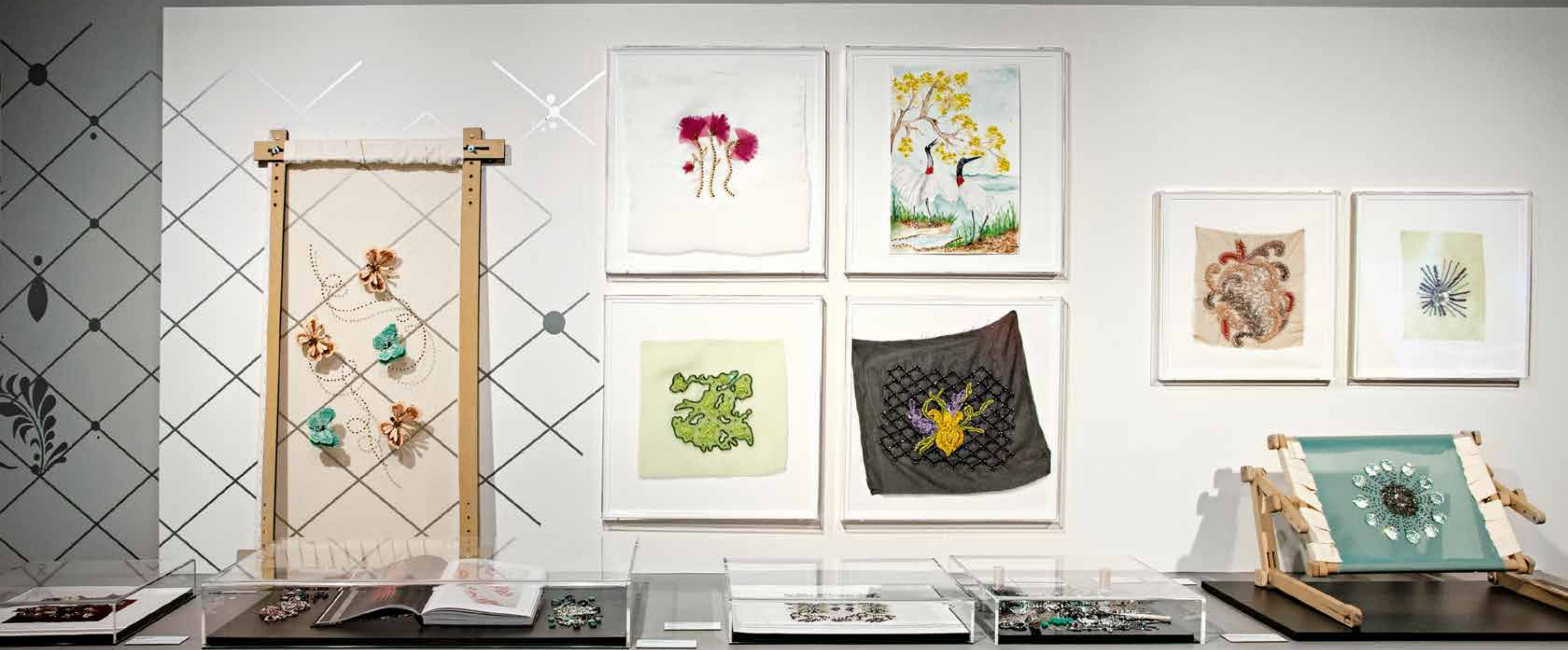
Fernanda Nadal

Bastidor russo com releitura de um bordado de 1925 de Jeanne Lanvin, 2020
Lunéville, pedrarias, couro e fios (peça central Swarovski)

Russian embroidery frame with the remake of a 1925 embroidery by Jeanne Lanvin, 2020
Lunéville embroidery, stones, leather and threads (Swarovski centerpiece)

Coleção | Collection Fernanda Nadal

Foto | Photo Fifi Tong



Fernanda Nadal
Vista da instalação
Installation view
Foto | Photo Fifi Tong

A arte das estampas brasileiras

Foi a partir da aproximação da moda com a arte que a moda brasileira imprimiu definitivamente a sua identidade nacional. A iniciativa, que partiu da empresa francesa Rhodia, nos anos 1960, foi capitaneada pelo publicitário italiano Livio Rangan (1933-1984) e teve a parceria fundamental do ilustrador, figurinista e designer Alceu Penna (1915-1980). O palco era a Fenit (Feira Nacional de Indústria Têxtil), e o intuito era divulgar a nova produção de fios e fibras sintéticas da empresa através de shows-espetáculos ou desfiles-espetáculos, incrementados pela arte, dança, música e teatro. Os eventos não só transformaram-se na maior atração da feira como serviram para impulsioná-la. A fórmula, já bastante difundida no cenário europeu, foi um sucesso. As peças históricas com estampas assinadas por artistas plásticos e criadas por grandes estilistas brasileiros compõem hoje a lendária coleção da Rhodia (79 peças), doada ao MASP em 1972, e são símbolos da moda nacional genuína.

A cultura brasileira vivia uma revolução no período, com movimentos que propiciavam a liberdade criativa. A estética tropicalista estava no auge, e o artista Hélio Oiticica (1937-1980) era um dos expoentes: teve a sua instalação multissensorial “Tropicália” apresentada no Museu de Arte Moderna do Rio de Janeiro (MAM-RJ) em 1967. A obra-ambiência reuniu uma série de símbolos da cultura brasileira e fez referência, ao mesmo tempo, às vanguardas nacionais e internacionais, influenciando a



Foto comemorativa dos 50 anos da Rhodia no Brasil, 1969
Photo celebrating Rhodia's 50th anniversary in Brazil, 1969



Desfile da Rhodia, São Paulo, 1968
Acervo Alcântara Machado
Rhodia's fashion show, São Paulo, 1968
Alcântara Machado Collection
Foto | Photo Vassily Volvoc Filho/
Livio Rangan (Rhodia)

— Próxima página | Next page
Vista da exposição
Exhibition view
Foto | Photo Fifi Tong

música, o teatro e o cinema no Brasil. O impacto foi tão intenso que pouco tempo depois emprestaria o nome ao álbum lançado em 1968 por músicos consagrados da época: Caetano Veloso, Gal Costa, Gilberto Gil, Nara Leão, os Mutantes, Tom Zé.

Os anos 1960 foram marcados por rupturas, e os jovens estavam no cerne das transformações. Londres vivia o seu esplendor com a rebelião dos swingers e era o novo centro lançador de tendências, ditadas pelos Beatles e pelos Rolling Stones. A moda de rua e o rock se alastraram pelo mundo. Em 1966, a reportagem de capa da edição de abril da revista *Time* cunhou o termo “swinging London” para

mostrar a revolução cultural que acontecia na conservadora Inglaterra. A estilista Mary Quant lançou os seus minivestidos, e Twiggy tornou-se mundialmente famosa como a modelo que definiu a estética da época. A década de 1960 trouxe mudanças políticas e sociais, e o feminismo fincou a sua bandeira com a revolução sexual. O consumo de massa estava declarado, e o advento da Pop art de Andy Warhol virou cult.

O Brasil acompanhava a atmosfera vanguardista e, na onda dessas novidades, a Rhodia viu a oportunidade para sedimentar a moda nacional autoral, divulgando ao mesmo tempo o trabalho dos ateliês de

alta-costura e a arte contemporânea. A Pop art, a arte concretista, neoconcretista, abstrata, óptica e cinética estamparam as peças lançadas nos shows-desfiles. Rangan captou com maestria o espírito inovador e buscou a nata do mundo artístico para se engajar no projeto da empresa que mostrou de forma inédita o Brasil criativo e as temáticas brasileiras no país e no exterior. Os estilistas Alceu Penna (1915-1980), Dener Pamplona (1937-1978), José Ronaldo (1933-1987), Jorge Farré, Ugo Castellana (1928); e os artistas Aldemir Martins (1922-2006), Alfredo Volpi (1896-1988), Antonio Bandeira (1922-1967), Carlos Vergara (1941), Carmélio Cruz (1924),

Fernando Martins (1911-1965), Genaro de Carvalho (1926-1971), Glauco Rodrigues (1929-2004), Hércules Barsotti (1914-2010), Nelson Leirner (1932-2020), Tomoshige Kusuno (1935), Willys de Castro (1926-1988), entre outros, formavam o time selecionado.

A Rhodia é uma empresa de origem francesa que se instalou no Brasil em 1919 como indústria química. Hoje pertence ao grupo belga Solvay. A partir dos anos 1950, iniciou a produção de fios e filamentos sintéticos. Os desfiles-shows foram até 1971, promoveram a alta-costura nacional e constituíram um marco no cruzamento da moda com outras expressões artísticas no Brasil.





Aldemir Martins (1922-2006)

Designer da estampa
Pattern designer

Jorge Farré

Estilista
Stylist

Vestido curto trapézio, 1966

Trapeze short dress

Tecido bouclé Rhodosá

Bouclé fabric by Rhodosá

Acervo | Collection Museu de Arte de

São Paulo Assis Chateaubriand – MASP

Doação | Donated by Rhodia, 1972

MASP.03399

Foto | Photo Fifi Tong

Fernando Martins (1911-1965)

Designer da estampa

Pattern designer

Alceu Penna (1915-1980)

Estilista

Stylist

Ugo Castellana (1928)

Estilista

Stylist

Macacão longo, Palazzo Pijama, 1968

Tecido musselina Rhodianiyl

Long jumpsuit, Palazzo Pijama

Rhodianiyl Muslim fabric

Acervo | Collection Museu de Arte de São Paulo

Assis Chateaubriand

Doação | Donated by Rhodia, 1972

MASP.03349

Foto | Photo Fifi Tong





Hércules Barsotti (1914-2010)

Designer da estampa

Pattern Designer

Alceu Penna (1915-1980)

Estilista

Stylist

Vestido longo (vestido coluna em camadas), 1966

Tela Rhodosá

Long dress (column dress in layers)

Fabric by Rhodosá de Rayon

Acervo | Collection Museu de Arte de São Paulo Assis Chateaubriand – MASP

Doação | Donated by Rhodia, 1972

MASP.03379

Foto | Photo Angela de Menezes Freitas



Hércules Barsotti (1914-2010)

Sem título, sem data | *Untitled, n.d.*

Nanquim sobre papel | Chinese ink on paper, 19,7 × 19,7 cm cada | each

Acervo | Collection Museu de Arte de São Paulo Assis Chateaubriand – MASP

MASP.04041, MASP.04042



Alceu Penna (1915-1980)
 Vestido de noite, 1968
 Evening dress
 Grafite e tinta de caneta hidrográfica, sobre tecido e papel
 Pencil and pen on fabric and paper
 Acervo | Collection Museu de Arte de São Paulo Assis Chateaubriand
 Doação | Donated by Ugo Castellana, 1998
 MASP.04906
 Foto | Photo Angela de Menezes Freitas



Alceu Penna (1915-1980)
 Palazzo Pijama, sem data
 Grafite e tinta de caneta hidrográfica, sobre tecido e papel
 Pencil and pen on fabric and paper
 Acervo | Collection Museu de Arte de São Paulo Assis Chateaubriand
 Doação | Donated by Ugo Castellana, 1998
 MASP.04907
 Foto | Photo Angela de Menezes Freitas



Alceu Penna (1915-1980)
 Vestido de noite, 1968
 Evening dress
 Grafite e tinta de caneta hidrográfica, sobre tecido e papel
 Pencil and pen on fabric and paper
 Acervo | Collection Museu de Arte de São Paulo Assis Chateaubriand
 Doação | Donated by Ugo Castellana, 1998
 MASP.04906
 Foto | Photo Angela de Menezes Freitas



Ivan Serpa (1923-1973)
Série Amazônia nº 12, 1968
Óleo sobre tela | Oil on canvas, 116 × 97 cm
Coleção | Collection Santander Brasil
Foto | Photo Fifi Tong



Hércules Barsotti (1914-2010)
Sem título, s/d | Untitled, n.d.
Serigrafia colorida sobre papel | Color screenprint on paper, 69 × 69 cm
Coleção | Collection Santander Brasil
Foto | Photo Fifi Tong



Genaro de Carvalho (1926-1971)
Dois pássaros mais plantas do trópico, s/d
 Tapeçaria em lã e algodão, 165 x 226 cm
Two birds plus plants of the tropics, n.d.
 Wool and cotton tapestry
 Coleção | Collection Santander Brasil
 Foto | Photo Fifi Tong



Genaro de Carvalho (1926-1971)
Borboleta diurna e plantas da caatinga, s/d
 Tapeçaria em lã natural, 96 x 124 x 2 cm
Day butterfly and plants of the caatinga, n.d.
 Natural wool tapestry
 Coleção | Collection Santander Brasil
 Foto | Photo Fifi Tong



Modelo vestindo conjunto calça e blusa estampada em desfile da coleção International Dateline Collection, 1971
Model wearing patterned pants and blouse set at the International Dateline Collection fashion show, 1971
 Acervo | Collection Instituto Zuzu Angel/ Museu da Moda

Zuzu Angel

Estilista mineira nascida em Curvelo, Zuzu Angel (1921-1976) é um ícone da moda genuína brasileira. Começou costurando para a família. Em 1943, casou-se com o canadense Norman Angel Jones, com quem teve três filhos: Stuart, Ana Cristina e Hildegard. Morando no Rio de Janeiro, a partir de 1946, destacou-se na sociedade carioca, conquistou a primeira-dama, Sara Kubitschek (1908-1996) e logo começou a vestir atrizes internacionais como a estrela hollywoodiana Yvonne de Carlo (1922-2007). Foi pioneira em usar temas da cultura nacional: cangaceiros, baianas, flores e papagaios. “Eu sou a moda brasileira”, dizia ela. As peças, estampadas e feitas de algodão brasileiro, remetiam a personagens famosos: Lampião – Virgulino Ferreira da Silva (1897-1938) – e Maria Bonita – Maria Gomes de Oliveira (1911-1938) –, cangaceiros nordestinos, ou a cantora e atriz Carmen Miranda (1909-1955). Eram ainda enriquecidas com elementos elegantes do artesanato local: rendas, bordados, pedras semipreciosas e conchas. Criativa e transgressora, Zuzu ousou ao se lançar na brasilidade quando o estilo importado predominava no país. Em 1971, lançou coleção na Bergdorf Goodman, em Nova York. As criações da designer, que prezava pela legitimidade com um estilo *hippie chic*, encantaram as americanas e eram vendidas nas lojas de departamento mais elegantes: Saks, Bloomingdale’s e Macy’s.



Modelo da International Dateline Collection I com peças genuinamente brasileiras inspiradas em Lampião e Maria Bonita, déc. 1970
Model of the International Dateline Collection I with genuine Brazilian pieces inspired by Lampião and Maria Bonita, 1970s
 Acervo | Collection Instituto Zuzu Angel/ Museu da Moda



Lino Villaventura
SPFW N46, 2018
Modelo | Model Vivi Orth
Foto | Photo Zé Takahashi/Agência Fotosite

SPFW— São Paulo Fashion Week

A SPFW comemorou 25 anos em 2020. O evento de moda mais importante da América Latina e o quarto no mundo é comandado pelo empresário Paulo Borges. A pluralidade define a fashion week de São Paulo, que já lançou vários estilistas e modelos, protagonizou espetáculos memoráveis e proporcionou visibilidade mundial à criação e à indústria têxtil brasileira.

A primeira edição, em 1996, foi nomeada Mombumbi Fashion e apenas a partir de 2001 o evento mudou o nome para São Paulo Fashion Week. As apresentações já foram prestigiadas por personalidades de peso que circulam pelas semanas de Londres, Milão, Nova York e Paris.

Ao longo desses anos, os estilistas que despontaram e/ou se projetaram nas passarelas da SPFW são: Alexandre Herchcovitch, Fause Hatem, Isabela Capeto, Jum Nakao, Lino Villaventura, Lorenzo Merlino, Marcelo Sommer, Ronaldo Fraga, Walter Rodrigues; e, mais recentemente, em 2019, Isaac Silva, entre tantos outros. Dos designers da década de 1980, há Glória Coelho e Reinaldo Lourenço e, bem como Clô Orozco (1950-2013), da Huis Clos. Pedro Lourenço, filho de Glória e Reinaldo, apresentou a primeira coleção aos 13 anos e, aos 19, debutou na fashion week de Paris, chamando a atenção do mercado externo. Ainda, a marca Osklen, de Oskar Metsavaht, começou a fazer parte do evento em 2003 e é pioneira no socioambientalismo. Entre as



Alexandre Herchcovitch
SPFW, 2016
Modelo | *Model Mari Calazans*
Foto | *Photo Zé Takahashi/Agência Fotosite*

modelos que ganharam notoriedade internacional estão: Alessandra Ambrósio, Carol Trentini, Gisele Bündchen, Isabeli Fontana, Laís Ribeiro, Lea T, Raquel Zimmermann, Shirley Mallmann e Valentina Sampaio. Valentina estreou na SPFW N42 e foi a primeira modelo trans a ser capa da Vogue Paris, na edição de março/2017.

Em 2017, na SPFW N43, a novidade foi o lançamento do Projeto Estufa, que visa buscar diálogos e reflexões sobre o desenvolvimento de iniciativas que irão pautar o futuro dos negócios criativos, tendo estes como pilares fundamentais: sustentabilidade, tecnologia, design, responsabilidade social, consumo, novos materiais e identidade. É um estímulo para jovens criadores.

Num cenário cada vez mais desafiador, Paulo Borges, que é um dos grandes responsáveis pelo desenvolvimento e profissionalismo do mercado de moda, conta sempre com a reinvenção. Credita ao ambiente multicultural, alegre e criativo dos artesãos e designers o interesse crescente pela moda nacional. Propõe constantemente novos formatos para o evento; faz parcerias; estimula a diversidade, a inclusão, as relações sociais e o empreendedorismo. Tudo isso, sem se descuidar de práticas sustentáveis, para a manutenção de um trabalho engajado e especializado hoje e no futuro, já que a fashion week é o maior conector da cadeia produtiva, criativa e econômica. O setor têxtil e de confecção brasileiro movimentou entre 2018 e 2019 cerca de US\$ 50 bilhões/ano e é o segundo maior gerador do primeiro emprego. O Brasil possui a maior cadeia têxtil completa do Ocidente, que engloba desde a produção das fibras, como a plantação de algodão, até os desfiles de moda, além das fiações, tecelagens, beneficiadoras, confecções e varejo, segundo dados de 2019 da Associação Brasileira da Indústria Têxtil e de Confecção (Abit).



Ronaldo Fraga
SPFW, 2016
Modelo | *Model Malu Bortoloni*
Foto | *Photo Zé Takahashi/Agência Fotosite*

SISSA – Alessandra Affonso Ferreira

SISSA é uma marca de moda autoral que mistura o repertório particular de sua fundadora e diretora criativa, Alessandra Affonso Ferreira, a uma visão contemporânea global da moda.

Alessandra cresceu no Nordeste (Maranhão e Bahia), é arquiteta de formação e graduada em Design Têxtil na Chelsea College of Arts, em Londres. Filha de mãe inglesa e pai paulista, Alessandra inspira-se no Brasil e em suas andanças por diversos países. Todas as estampas da SISSA são pintadas à mão, as aquarelas são impressas nos tecidos com técnicas de silkscreen ou impressão digital, e os protótipos desenvolvidos artesanalmente. O seu processo criativo vem de álbuns de família e memórias afetivas, da riqueza e da natureza do Brasil. *Para mim inspiração vem de tudo quanto é canto*, diz ela.

Em 2016, iniciou com o artesão e tecelão carioca Renato Imbroisi o Projeto Muquém, no sul de Minas Gerais, reciclando todo o resíduo têxtil de seu ateliê para criar novos produtos. O projeto sustentável, sob a coordenação de Imbroisi – pioneiro em unir artesanato e design, com mais de duzentos trabalhos realizados pelo Brasil – é desenvolvido com a comunidade de mulheres de baixa renda de Muquém, bairro rural do município de Carvalhos. A sobra da produção é separada por cores e enviada a Minas Gerais, onde as mulheres produzem um



Alessandra Affonso Ferreira
Sketchbook 2 – Ensaio do desenho Pantanal, 2019
Desenho e aquarela sobre papel | Drawing and watercolor on paper
Coleção | Collection Sissa
Foto | Photo Fifi Tong



Alessandra Affonso Ferreira
Sketchbook 1 – Memória da viagem de pesquisa, 2019
Tecido, papel e fotografia | Fabric, paper and photograph
Coleção | Collection Sissa
Foto | Photo Fifi Tong

novo tecido, usando teares manuais de mais de 200 anos. Desde que o projeto nasceu, já foram produzidos mais de 1.600 metros de tecido. Totalmente *handmade*, um pedaço nunca é igual a outro, e é assim que os novos produtos são criados com um estilo original pautado pela sustentabilidade.

Vista da exposição
Exhibition view
Foto | Photo Fifi Tong





Jum Nakao
Corselet de papel – tiras / A costura do invisível, 2004
Paper corselet – strips / Sewing the invisible
Coleção | Collection Jum Nakao
Foto | Photo Fifi Tong

Jum Nakao – a costura do invisível

Jum Nakao é designer e diretor de criação e um dos grandes nomes da SPFW. Neto de japoneses, Jum abriu o seu ateliê em São Paulo nos anos 1997 e desde 2004 atua em diferentes campos: design de espaços, mobiliário, cenografia, espetáculos, figurinos, instalações, exposições, workshops e publicações de livros. Conhecido no mundo todo, Nakao é um mestre em conciliar a tecnologia digital com o savoir-faire de peças feitas à mão.

Há dezessete anos, protagonizou uma de suas apresentações mais emblemáticas, que viria a ser chamada de o “desfile da década”. O memorável desfile operou sob os mais rígidos moldes da alta-

costura: empregou 700 horas de trabalho com modelos confeccionados com meia tonelada de papel vegetal de diferentes gramaturas, reproduzindo rendas e brocados em peças desfiladas em uma passarela de sonho.

O designer chocou a plateia presente quando, ao final do evento, as modelos rasgaram todas as roupas. Num ímpeto, o público começou a recolher os vestidos aos pedaços como se juntassem um sonho destruído.

A performance, hoje, ressurgiu mais atual do que nunca, mediante o panorama de incertezas que se vive. Propicia uma reflexão profunda sobre a efemeridade do vestir, o mundo dos sonhos, dos desejos, questionando os excessos, os limites de uma produção sustentável, e revalorizando o fazer artesanal, impregnado de história.

Nakao, por sua vez, segue buscando inspiração no cotidiano, conectando pessoas através de novas experiências que unem a arte, o design, a tecnologia e o prazer de criar, tentando sempre tornar o invisível, visível.

Glaucia Froes- Plural



A diretora de estilo da marca mineira Plural, criada em 2006, em Belo Horizonte/MG, aposta que, no futuro, a roupa sairá de uma impressora 3D e que a moda dependerá da tecnologia para sobreviver. Em 2017, apresentou, no Minas Trend, as primeiras criações com o uso deste recurso. As peças foram desenvolvidas na capital mineira em parceria com a empresa 3D Lopes. O engenheiro Daniel Lopes inovou e produziu um tecido maleável para dar movimento às roupas. A inspiração de Glaucia veio dos cobogós – tijolos vazados, difundidos na década de 1950 pelo arquiteto modernista Lúcio Costa (1902-1998)–, e as peças foram construídas artesanalmente com a equipe da Plural: a estilista Leticia Leão (na direção de estilo) e o designer Thiago Froes. A iniciativa partiu da Federação das Indústrias do Estado de Minas Gerais (FIEMG) com o intuito de incentivar novos meios de produzir moda.

A arte está sempre no radar da estilista, que descreve suas criações como contemporâneas e modernas. Movimentos estéticos como o construtivismo, o concretismo e o abstracionismo têm a preferência da Plural. Conforto é essencial para Glaucia. Em 2017, a coleção de verão traduziu a força das mulheres que lutam pela equidade de gênero, pela liberdade, e buscam um estilo descomplicado.

Para o outono-inverno 2019, o trabalho da ceramista e designer industrial americana de origem húngara Eva Striker Zeisel (1906-2011) guiou o trabalho de Glaucia – “Formas de Eva”. Zeisel também usou as formas do corpo humano para se inspirar, além das abstrações do mundo natural e das relações humanas.

Engajada em causas que visam frear o consumo, diminuir os resíduos e evitar o desperdício, a Plural faz doações frequentes a entidades beneficentes e parcerias colaborativas com jovens designers.



Glaucia Froes
Vestido, saia e top, 2017
Tecido impressão 3D
Skirt and top
3D printing fabric
Coleção | Collection Glaucia Froes
Foto | Photo Fifi Tong

O futuro da moda

Há muitas incertezas sobre os rumos da moda. Porém, como expressão cultural, comportamental e criativa, a moda vem se adaptando aos novos tempos e aponta caminhos por mais sustentabilidade: o uso do *upcycling*, a valorização do produto local e artesanal e o emprego da tecnologia 3D.

A indústria têxtil no Brasil também acelerou a produção de fios e tecidos tecnológicos, antivirais e antibacterianos, e dos fios têxteis funcionais, biodegradáveis e sustentáveis. A Rhodia, por exemplo, lançou, em 2020, o Amni® Virus-Bac OFF – contra a ação de vírus e bactérias.

O Brasil é o quarto maior produtor de algodão do mundo, e, em 2020, a Associação Brasileira dos Produtores de Algodão (ABRAPA) promoveu o Programa Algodão Brasileiro Responsável (ABR) – certificado pela ONG Suíça Better Cotton Initiative (BCI) – para as Unidades de Beneficiamento de Algodão (UBA). Com ele, a trajetória de uma roupa de algodão será potencialmente rastreável de ponta a ponta.

Além disso, é brasileiro o melhor fio de seda do mundo, e o Paraná é um importante polo de produção de seda orgânica, utilizada por marcas brasileiras e desejada por grandes nomes da alta-costura na França, Itália, Suíça e Japão.

O estímulo à produção nas comunidades que trabalham com técnicas herdadas há centenas de anos, como a tecelagem manual em tear, os bordados, o couro, a renda de bilro, a lã e a palha, tem trazido mais visibilidade aos artesãos, valorizando diferentes processos criativos.

A crise sanitária impôs, pela primeira vez, às semanas de moda internacionais e nacionais 2020/21, eventos totalmente digitais. Assim, a sétima arte mostrou-se como uma grande aliada para substituir a experiência emocional dos desfiles e trazer ao público o minucioso trabalho de criação dos ateliês.

Houve ainda um aumento do uso de aplicativos e jogos digitais como meio de divulgação, entretenimento e vendas. O mundo dos avatares digitais avança. Cresce o número das inovadoras plataformas de *contactless fashion* (moda sem contato), que oferecem looks somente virtuais específicos para fotografias e postagem nas redes: sem distinção de gênero, tamanho, expedição ou desperdício.

O desfile ao vivo, entretanto, é um meio de expressão essencial para muitos designers. O *phygital* – união dos dois meios – surge, portanto, como a nova ordem. Por fim, a soma de novas tecnologias, do design arrojado e a valorização dos artesãos e de ações sustentáveis que garantam a preservação do planeta já poderá assegurar o começo de uma nova era.



Jum Nakao
Vestido de papel – leque / A costura do invisível, 2004
Paper Dress – Fan / Sewing the invisible
Coleção | Collection Jum Nakao
Foto | Photo Sandra Bordin



Jum Nakao
Vestido de papel – rostos / A costura do invisível, 2004
Paper Dress – Faces / Sewing the invisible
Coleção | Collection Jum Nakao
Foto | Photo Sandra Bordin

1850

1900

1910

1920

Linha do tempo

Place Vendôme

Eldorado da moda parisiense na primeira metade do século XIX. O inglês Charles Frederick Worth abriu o caminho para o surgimento dos ateliês de alta-costura. Inaugurou o seu salão "Worth & Bobergh" em 1857 na rue de la Paix...



Queen of the Salons of Faubourg Saint-Germain, entre a Belle Époque e os anos 1920, Elisabeth de Caraman-Chimay (1860-1952) exerceu grande fascínio em escritores, músicos e artistas.

Belle Époque e Art Nouveau (1890-1914) Período de grandes inovações. Era da beleza. O corset/espartilho era a peça essencial do guarda-roupa feminino...



Gustav Klimt e Emilie Flöge. (Wienerisch Bohlen), 1909



Sarah Bernhardt (Felix Nadar), c. 1864

Belle Époque and Art Nouveau (1890-1914) Period of great innovations. The beauty age. The corset, which left the body in an "S" shape - defining the so-called "flower woman" - was an essential part of the female wardrobe.

Timeline

Jugensstil - Secession, Viena, 1890

Les Femmes d'Alger (O Variant), Pablo Picasso, 1907

As sufragistas voto feminino na Inglaterra, 1912

Bauhaus, 1919-1933

Semana de Arte Moderna, 1922

FAUVISMO

ART NOUVEAU

Condessa de Greffulhe Rainha dos Salões do Faubourg Saint-Germain, entre a Belle Époque e os anos 1920, Elisabeth de Caraman-Chimay (1860-1952) exerceu grande fascínio em escritores, músicos e artistas.



Countess Greffulhe In the middle of the 19th century, after two hundred years of an isolationist policy, Japan became a fever, and the wave of "Japonisme" came into vogue...

Japonisme In the middle of the 19th century, after two hundred years of an isolationist policy, Japan became a fever, and the wave of "Japonisme" came into vogue, feeding the imagination of artists and couturiers.

Madeleine Vionnet Foi uma das primeiras mulheres a defender que as roupas deveriam se adequar ao corpo de quem as vestisse. Estagiou na casa inglesa Kate Reilly.



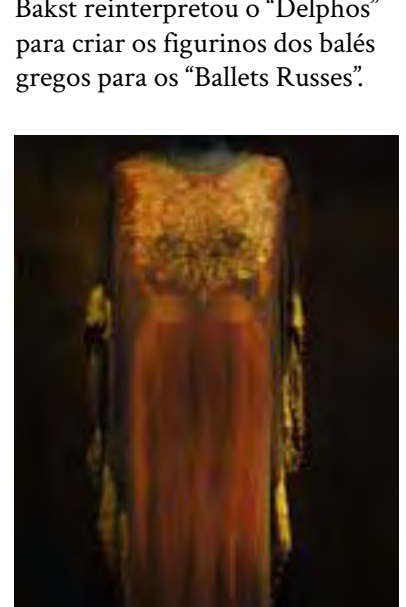
Madeleine Vionnet She was one of the first women to defend that the clothes should suit the body of those who wore them. She was a trainee at the English house Kate Reilly and, after working for the Callot Soeurs House, she was the director of Doucet's studio.

Paul Poiret Pre-modernist conhecido como o "Rei da moda", libertou a mulher dos espartilhos, promovendo trajés estilo Império.



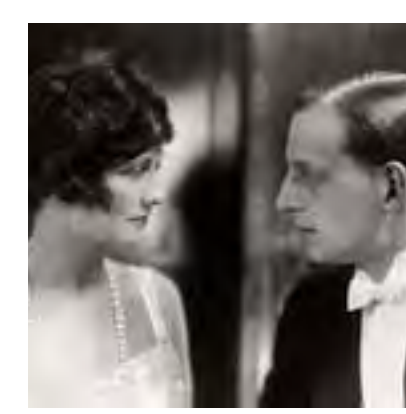
Paul Poiret Pre-modernist known as the "King of fashion", he freed women from the corsets, promoting the Empire style outfits. He became famous for his exotic clothes with strong colors and for the design that resembled the oriental bazaars.

Mariano Fortuny Desenvolveu o próprio método de estampa, estudando antigas técnicas de alquimia e corantes vegetais. Produziu capas de veludo inspiradas nos quimonos.



Mariano Fortuny He developed his own stamping method, studying ancient techniques of alchemy and vegetable dyes. Fortuny produced velvet capes inspired by the kimonos. He created the "Knossos" scarf and the "Delphos" dress in 1908, based on Greek sculpture.

Gabrielle Chanel Independente, elegante e perspicaz, soube fazer dos acontecimentos de sua vida uma fonte de inspiração. Alinhou a sua moda à rigidez do pós-guerra.



Coco Chanel e Dmitri Pavlovich da Rússia, 1920

Gabrielle Chanel Independent, elegant and astute, she knew how to make the events of her life a source of inspiration. She aligned her fashion with the post-war austerity. Severe critic of customs, Chanel figured out the social changes when women took on a new role and needed to work.

Ballets Russes A companhia de dança comandada pelo empresário Sergei Diaghilev (1872-1929) exerceu um papel revolucionário no início do século XX, promovendo colaborações artísticas inéditas entre jovens de vanguarda de diferentes campos.



Isadora Duncan (Arnold Genthe)

Ballets Russes The dance company led by businessman Sergei Diaghilev (1872-1929) played a revolutionary role in the early 20th century, promoting unprecedented artistic collaborations among young people at the forefront of different fields.

Natalia Goncharova A pintora assumiu um papel de líder nas vanguardas russas após a sua exposição solo em Moscou em 1913. Mudou-se para Paris com o companheiro e parceiro, o artista Mikhail Larionov (1881-1964).



Olga Koklova

Russian Dancers The season of the "Ballets Russes" in Paris, besides influencing fashion, sparked a love for Russian dancers. In the fashion field, the influence of Anna Pavlova (1881-1931) and Tamara Karsavina (1885-1978) was evident.

Misia Sert Essência da mulher da Belle Époque, conhecida como a "Rainha de Paris", era pianista e apaixonada pela vida mundana.



Misia Sert Essence of the Belle Époque woman, known as the "Queen of Paris", a pianist who was passionate about worldly life. Misia hosted memorable salons. She was one of the most liberal women of her time and patroness of several of the most prominent writers, painters and musicians at the turn of the 20th century.

Sonia Delaunay Foi através dos têxteis que a artista ucraniana Sonia Delaunay se destacou para unificar as diversas artes. Em 1905, sua casa em Paris já era ponto de encontro das vanguardas russas.



Sonia Delaunay It was through textiles that Ukrainian artist Sonia Delaunay stood out and unified the different arts. In 1905, her home in Paris was already a meeting point for the Russian avant-garde. She launched the first fashion and design store, Casa Sonia, in Madrid, in the interwar period.

Gerda Wegener Mulher à frente do seu tempo, a pintora e ilustradora Gerda Wegener revolucionou a forma como as mulheres são retratadas na arte. Pintou mulheres fortes com admiração e identificação.



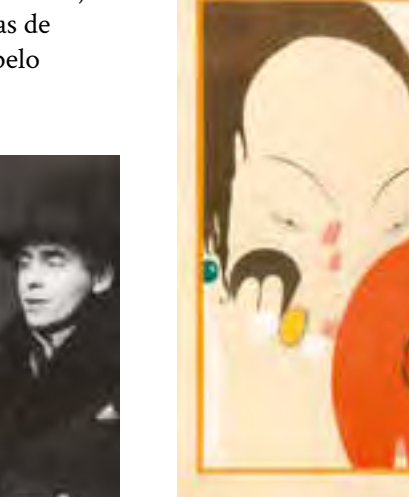
Gerda Wegener Woman ahead of her time, painter and illustrator Gerda Wegener revolutionized the way women were portrayed in art. She painted strong women with admiration and identification. She was also the first to question the constructions of gender.

Art Déco Movimento que evocou um mundo cosmopolita e reuniu aristocratas, artistas, estilistas, coreógrafos e músicos nos anos 1920-30. Teve início em Paris com os grandes bailes de máscaras.



Art Deco Peak in the interwar period, during the International Exhibition of Modern Decorative and Industrial Arts - 1925 in Paris. It left its mark in the visual arts, architecture, design, textiles, cinema, photography, fashion, jewelry and advertising.

Art Déco Movimento que evocou um mundo cosmopolita e reuniu aristocratas, artistas, estilistas, coreógrafos e músicos nos anos 1920-30. Teve início em Paris com os grandes bailes de máscaras.



Le miroir rouge - Mlle Spinelly, Georges Lepape

Art Déco Movimento que evocou um mundo cosmopolita e reuniu aristocratas, artistas, estilistas, coreógrafos e músicos nos anos 1920-30. Teve início em Paris com os grandes bailes de máscaras.



Josephine Baker

Peggy Guggenheim A colecionadora Peggy G. chegou a Paris nos anos 1920 e conheceu inúmeros artistas de vanguarda. Abriu a 1ª galeria em Londres em 1938. Marcel Duchamp foi seu conselheiro e a direcionou para o surrealismo e o abstracionismo.



Peggy Guggenheim The collector Peggy G. arrived in Paris in the 1920s and met several avant-garde artists. She opened the first gallery in London in 1938. Marcel Duchamp was her advisor and directed her towards surrealism and abstractionism.

Café Society Movimento que evocou um mundo cosmopolita e reuniu aristocratas, artistas, estilistas, coreógrafos e músicos nos anos 1920-30. Teve início em Paris com os grandes bailes de máscaras.



Café Society A movement that evoked a cosmopolitan world and brought together aristocrats, artists, stylists, choreographers and musicians in the 1920s and 1930s, it started in Paris with the big masquerade balls.

Jeanne Lanvin Começou como modista em 1885. Exerceu um papel fundamental na organização do setor de alta-costura nas exposições universais desde 1925. Atuou como vice-presidente do "Pavilhão da Elegância" na Exposição Internacional das Artes Decorativas de Paris e presidiu uma série destas manifestações internacionais.



Jeanne Lanvin She started as a dressmaker in 1885. She played a key role in organizing the haute couture section at the Universal Expositions since 1925. She was vice president of the "Pavilion of Elegance" at the International Exhibition of Modern Decorative and Industrial Arts in Paris and chaired many of these international events.

Elsa Schiaparelli Em 1927, a estilista italiana lança a primeira coleção de pulôvers esportivos com motivos geométricos e efeito trompe l'oeil. Encontrou a sua fonte de inspiração no surrealismo.



Elsa Schiaparelli In 1927, this Italian designer launched the first collection of sports pullovers with geometric motifs and a trompe l'oeil effect. She found her source of inspiration in Surrealism.

Café Society Movimento que evocou um mundo cosmopolita e reuniu aristocratas, artistas, estilistas, coreógrafos e músicos nos anos 1920-30. Teve início em Paris com os grandes bailes de máscaras.



Café Society A movement that evoked a cosmopolitan world and brought together aristocrats, artists, stylists, choreographers and musicians in the 1920s and 1930s, it started in Paris with the big masquerade balls.

1930

Voto feminino no Brasil, 1932

1940

Voto feminino na França, 1945

1950

"New look", de Flávio de Carvalho, 1956

1960

1970

1980

1990

2000

Jean Patou

Patou (1880-1936) difundiu a roupa esportiva para as mulheres e os trajes de banho. Criou as saias plissadas para a tenista Suzanne Lenglen.



Patou (1880-1936) disseminated sportswear for women and swimwear. He created the pleated skirts for tennis player Suzanne Lenglen.



Vestido de Madame Grès (Robert Doisneau), 1952

Madame Grès

Alix Barton (1903-1993) wanted to be a sculptor. In 1931, Grès opened Maison Alix and, like Vionnet, she was inspired by Greek clothing. She created her dresses directly on the models' bodies. In general, they were white in silk jersey, silk crepe or muslin. Made with light, steamy fabrics, her cuts and pleats were diagonal, with precise draping.



Pagu

Patricia Rehder Galvão (1910-1962), writer, poet, director, cartoonist and journalist, was the first political prisoner in Brazil, in 1931. She lived with modernist intellectuals in São Paulo, among them the couple Tarsila do Amaral and Oswald de Andrade. As she married Oswald, who got divorced for her, she caused a scandal in society. She fought for the Communist Party in the 1930s. In 1935, she joined the French Communist Party and was arrested in Paris with false documents. Controversial and provocative, she was a defender of feminist causes, and used to wear transparent and tight clothes, short hair, lipstick and to smoke.



Carmen Miranda

Nicknamed "Bombshell," ditou moda, e her baiana costumes spread quickly through the windows of 5th Avenue, taking the place of great brands. She created the "Miranda Look" using the turban, a sensation in the 1940s adopted en masse in the rigor of World War II. Fruit on the head, long, round skirts, frills, many necklaces and the famous platforms up to 18 cm became her trademark.



Traje de Cristóbal Balenciaga, 1955

Cristóbal Balenciaga

In the 1940s, Balenciaga based his creations on a constant obsession with kimono sleeves. He made countless experiments with shapes and constructions in order to establish a new relationship between body and clothes. The "eternal return to the eternal feminine" brought a silhouette that evokes the culture of classical ballet.



Traje de Christian Dior, 1951

Christian Dior

A key character in the history of fashion in the 20th century, since the bold collection launched in 1947, at first named "Corolla" and soon called "New Look," Christian Dior ended the simplified and functional fashion trend disseminated by Gabrielle Chanel. Seeking inspiration in the past, he made the Belle Époque reborn, along with images that bring the vaporous hues of the painter Watteau and an opulence with which he consolidated his kingdom in haute couture, which fashion resumes periodically when dissatisfaction prevails. The "eternal return to the eternal feminine" brought a silhouette that evokes the culture of classical ballet.



Givenchy e Audrey Hepburn

Hubert de Givenchy

Elegance, simplicity and precision in the cuts define his creations. His love for theater paved the way for the artistic connections he made throughout his career. In the 1950s, he started with costume designs and sets for plays and, in the 60s, for cinema. Catherine Deneuve became a great friend and his muse. He signed the actress's costume looks: the sack silhouette. This dress fell loose, regardless of the shapes of the body underneath; he prioritized the comfort of women. In May 1956, he held a fashion show at the Copacabana Palace and visited the traditional Bangu factory in Rio de Janeiro. He designed a cotton collection, ordered by Bangu. He dressed one of the most elegant women in Brazil, Carmen Mayrink Veiga.

Hubert de Givenchy

Elegância, simplicidade e precisão nos cortes definem as suas criações. Abriu seu salão em 1952. Produziu vários figurinos para Audrey Hepburn. Givenchy seguiu o mesmo traço arquitetônico de Balenciaga, seu maior mestre. Em 1957, lançou um dos looks mais marcantes: a sack silhouette. O vestido caía solto, independente das formas do corpo que estava por baixo; priorizava o conforto da mulher. Em maio de 1956, realizou um desfile no Copacabana Palace e visitou a tradicional Fábrica Bangu do Rio. Desenhou uma coleção de algodão, encomendada pela Bangu. Vestiu uma das mulheres mais elegantes do Brasil, Carmen Mayrink da Veiga.

CONCRETISMO

Yves Saint Laurent

YSL estabeleceu seu diálogo próprio com a arte para mostrar a sua admiração por grandes mestres. O amor pelo teatro abriu caminho para as conexões artísticas que realizou ao longo da carreira. Nos anos 1950, iniciou com desenhos de figurino e cenários para peças teatrais, e nos 1960 para o cinema. Catherine Deneuve tornou-se uma grande amiga e musa. Assinou o figurino da atriz para os filmes "A bela da tarde", de Luis Buñuel, de 1967, e "A sereia do Mississippi", de François Truffaut, de 1969.



Vestidos "Mondrian", Yves Saint Laurent (Eric Koch/Amelo), 1966

Yves Saint Laurent

YSL established his own dialogue with art to show his admiration for great masters. His love for theater paved the way for the artistic connections he made throughout his career. In the 1950s, he started with costume designs and sets for plays and, in the 60s, for cinema. Catherine Deneuve became a great friend and his muse. He signed the actress's costume looks: the sack silhouette. This dress fell loose, regardless of the shapes of the body underneath; he prioritized the comfort of women. In May 1956, he held a fashion show at the Copacabana Palace and visited the traditional Bangu factory in Rio de Janeiro. He designed a cotton collection, ordered by Bangu. He dressed one of the most elegant women in Brazil, Carmen Mayrink Veiga.

NEOCONCRETISMO

1960

Pierre Cardin

Revolucionou o mundo da moda ao apresentar seus "cardines", vestidos justos de baixo custo que possibilitaram a venda a preços mais baixos. O princípio por trás do "cardine" é simples: uma saia toile é colocada e processada em uma forma de waffle, o que cria um tecido flexível que se parece com tweed após a secagem.



Vestido em 3D "Cardine", 1968

Pierre Cardin

Cardin revolutionized the fashion world by presenting his "cardines", low-cost fitted dresses, which allowed him to sell them at lower prices. The principle behind the "cardine" is simple: a toile skirt is placed and cast in a waffle mold, which creates a supple fabric that looks like tweed after drying.

André Courrèges

Paco Rabanne Pierre Cardin Trio futurista da moda. Influência da corrida espacial, a "Space Age". Uso de materiais sintéticos.



Paco Rabanne, 1966



André Courrèges, 1965

André Courrèges

Paco Rabanne Pierre Cardin Futuristic fashion trio. Influence of the space race, the "Space Age". Use of synthetic materials.

Alta-costura no Brasil

Dener Pamplona de Abreu (1937-1978). Considerado um dos pioneiros da moda brasileira, foi o primeiro a comercializar o seu nome em uma grife. Era um artista irreverente e midiático, o que colaborou para ter se transformado em uma celebridade. Outros nomes de destaque foram: Clodovil Fernandes, José Ronaldo, Guilherme Guimarães e Rui Spohr, que se aprimorou em Paris nos anos 1950 ao lado de Christian Dior e Yves Saint Laurent. Além deles, Conrado Segreto, que era fascinado pelo luxo da moda francesa, modernizou a alta-costura brasileira.



Dener Pamplona de Abreu, 1961

Haute couture in Brazil

Dener Pamplona de Abreu (1937-1978). Considered one of the pioneers of Brazilian fashion, he was the first to market his name as a brand. He was an irreverent mediatic artist, which helped him to become a celebrity. Other prominent names were: Clodovil Fernandes, José Ronaldo, Guilherme Guimarães and Rui Spohr, who gained more know-how in Paris in the 1950s alongside Christian Dior and Yves Saint Laurent. In addition, Conrado Segreto, who was fascinated by the luxury of French fashion, modernized Brazilian haute couture.

Zuzu Angel

Ícone da moda brasileira, Zuzu começou costurando para a família. Foi pioneira em usar temas da cultura brasileira: cangaceiros, baianas, flores e papagaios, além de empregar o artesanato local, como rendas, bordados, pedras e conchas. Criativa e transgressora, ousou ao se lançar na brasilidade quando o estilo importado predominava no país.



Calça e blusa de Zuzu Angel, 1971

Zuzu Angel

Brazilian fashion icon, Zuzu started sewing for her family. She was a pioneer in using themes from Brazilian culture: cangaceiros, baianas, flowers and parrots, besides using local handicrafts, such as lace, embroidery, stones and shells. Creative and transgressive, she dared to launch herself into Brazilianness when the imported style prevailed in the country.



Issey Miyake: Flying Saucer, 1984

Issey Miyake

Nos anos 1970, a partir do trabalho do designer japonês Issey Miyake, deu-se o encontro definitivo do oriente com o ocidente no âmbito da alta-costura. Miyake chegou a Paris em 1965, como o seu conterrâneo Kenzo, revolucionando o conceito ocidental de corpo e roupa. Kenzo propôs um novo olhar sobre os quimonos, e, na década seguinte, Rei Kawakubo e Yohji Yamamoto chocaram com looks vanguardistas. Miyake é um "criador" – como um artista plástico, um escultor que propõe a liberdade do corpo e do

espírito. As suas influências vêm do vestuário japonês, das inspirações europeias e dos plissados do espanhol Mariano Fortuny. Suas formas são modeladoras ou soltas. Plásticos e arames que lembram as armaduras dos Samurais (bodyworks) estão entre os materiais usados pelo estilista. O origami e as dobraduras transformam-se em casacos, mantas, vestidos, calças, cardigãs com o uso da tecnologia moderna. No ano de 1989, criou a icônica coleção "Pleats Please".

Issey Miyake

In the 1970s, with the work of Japanese designer Issey Miyake, there was a definitive encounter between the East and the West in the field of haute couture. Miyake arrived in Paris in 1965, like his fellow citizen Kenzo, revolutionizing the Western concept of body and clothing. Kenzo proposed a new look at the kimonos, and, in the following decade, Rei Kawakubo and Yohji Yamamoto shocked the world with avant-garde looks. Miyake is a "creator" – like an artist, a sculptor who puts forward freedom of body and spirit. His influences come from Japanese clothing, European inspirations and the pleats of Spaniard Mariano Fortuny. His pieces may be body-shaping or loose. Plastics and wires that resemble Samurai armors (bodyworks) are among the materials used by the stylist. Origami and folded papers are transformed into coats, scarves, dresses, pants, cardigans, using modern technology. In 1989, he created the iconic "Pleats Please" collection.

Azzedine Alaïa

Colecionador e um verdadeiro arquiteto do corpo, o tunisiano Alaïa, que faleceu em 2017, frequentou o Instituto Superior de Belas Artes em Túnis. Chegou a Paris em 1957. Nos anos 1980, ficou conhecido como mestre do corte e da silhueta. Seguindo os mesmos passos de Cristóbal Balenciaga, tornou-se um escultor do corpo feminino, um "gênio das formas". Inovou nos materiais e técnicas e transformou peças clássicas em esculturais, evidenciando as curvas da mulher. Suas roupas com tecido stretch para o sportswear viraram um sucesso na década de 1980, assim como os vestidos que eram esculpido diretamente nas modelos, e os "bandage dresses", que "embalavam" o corpo da mulher, acentuando-lhe a feminilidade.



Vestido de Azzedine Alaïa

Azzedine Alaïa

A collector and a true architect of the body, the Tunisian Alaïa, who passed away in 2017, studied at the Tunis Institute of Fine Arts in. He arrived in Paris in 1957. In the 1980s, he became known as a master of cut and silhouette. Following the same steps as Cristóbal Balenciaga, he became a sculptor of the female body, a "genius of shapes". He innovated the materials and techniques and transformed classic pieces into sculptures, showing the women's curves. His clothes with stretch fabric for sportswear became a success in the 1980s, as did his dresses, which were sculpted directly on the models' bodies, and the "bandage dresses", which "packed" the female body, accentuating femininity.

Jean Paul Gaultier

Conhecido como l'enfant terrible, Gaultier, que se despediu das passarelas em 2020, é um provocador e ousou ao selecionar para as passarelas modelos da vida real. Teatral nos desfiles, o estilista uniu os espetáculos de dança à moda, e a arte foi um tema constante nos seus shows-desfiles. Deu ênfase à sexualidade, inspirou-se nos punks e nos clubes londrinos e foi um adepto dos looks andróginos em diversas coleções. Em 1989, reavivou a crinolina (Cage dress) e trouxe o corset de volta para as ruas. Em 1990, desenhou para Madonna o famoso sutiã cônico-corset para a sua turnê "Blond Ambition", transformando a peça num eterno objeto de desejo.



Jean Paul Gaultier: sutiã cônico-corset, para Madonna, 1990

Jean Paul Gaultier

Known as l'enfant terrible, Gaultier, who said goodbye to the catwalks in 2020, is a provocateur and dared to select life models for the catwalks. Theatrical in his shows, the stylist combined dance performances with fashion, and art was a constant theme in his spectacular fashion shows. Jean Paul emphasized sexuality. The London clubs as well as the punks inspired him, and he was a fan of androgynous looks in several collections. In 1989, he revived the crinoline (Cage dress) and brought the corset back to the streets. In 1990, he designed the famous cone bra corset for Madonna in her tour "Blond Ambition", transforming the piece into an eternal object of desire.

São Paulo Fashion Week

A primeira edição do evento, em 1996, foi nomeada Morumbi Fashion, e apenas a partir de 2001 o nome mudou para São Paulo Fashion Week. O evento de moda mais importante da América Latina é o quarto do mundo, e é comandado pelo empresário Paulo Borges. A pluralidade define a fashion week de São Paulo, que já lançou vários estilistas e modelos, protagonizou espetáculos memoráveis e proporcionou visibilidade mundial à criação e à indústria têxtil brasileira. Borges credita ao ambiente multicultural, alegre e criativo dos artesãos e designers o interesse crescente pela moda nacional.



Ronaldinho Fraga, SPFW, 2016

São Paulo Fashion Week

The first edition of the event, in 1996, was named Morumbi Fashion, and only in 2001 it changed its name to São Paulo Fashion Week. The most important fashion event in Latin America is the fourth in the world, and it is led by entrepreneur Paulo Borges. Plurality defines the Fashion Week of São Paulo, which has already launched several stylists and models, staged memorable shows and provided worldwide visibility to the Brazilian creation and textile industry. Borges credits the growing interest in national fashion to the multicultural, joyful and creative environment of our artisans and designers.

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MINISTRY OF TOURISM OF BRAZIL
and SANTANDER BANK
present

The Art in Fashion – Creative Stories

Giselle Padoin

CURATOR



January 22 to April 4 2021

We are delighted to begin our 2021 program here at Farol Santander São Paulo talking about fashion – this entrepreneurial force that powers our economy as one of the pillars of creative culture in Brazil.

Together with curator Giselle Padoin, we proudly present to you, our visitor, *The Art in Fashion – Creative Stories*. Our idea with the exhibition is to bring a panorama of the Parisian influence on Brazilian fashion and the constant search for an aesthetic identity that values the traditional and the contemporary aspects within our culture.

We invite each of you to make the two floors of Farol your own catwalk through the exhibition while you discover icons of national and international haute couture and appreciate pieces that were created by Brazilian artisans and designers exclusively to be displayed here.

We at Santander believe in the power of entrepreneurship and innovation. Fashion is a living expression of a chain that produces and reinvents itself every day. We are happy to bring you some of these creative stories.

May your visit make a catwalk through the Farol!

Patricia Audi

EXECUTIVE VICE PRESIDENT OF COMMUNICATION, MARKETING,
INSTITUTIONAL RELATIONS AND SUSTAINABILITY

The Art in Fashion – Creative Stories

Giselle Padoin

CURATOR

The relations among art and fashion and the development of creative work within French and Brazilian studios are the central theme of this exhibition, which highlights the influence of the aesthetic revolution that began in Paris involving artists, personalities from the cultural milieu and tailors who, starting from the 1910s, built a Brazil-Paris bridge. In addition, it will show the historical and chronological evolution of the facts and the most prominent names of this creative circle.

The cooperation and exchange between Brazil and France in the artistic scene were set a long time ago. The first relevant event was the “French Artistic Mission”, which contributed to the foundation of Academia Imperial de Belas Artes – the Imperial Academy of Fine Arts – in Rio de Janeiro in 1816, essential for the development of the arts in the country. The architect Grandjean de Montigny (1776-1850) and the painter and draftsman Jean-Baptiste Debret (1768-1848) started the courses at this school. Debret, with his particular view, broadly portrayed the everyday life of the Empire and became an important historical source of the 19th century Brazilian urban iconography. His illustrations documented the customs, fashion and clothing that followed the European trends of that time.

The exchanges between the two countries have never stopped since then. At the beginning of the 20th century, several artists headed for Paris and experienced the revolution led by the fine arts avant-garde in the French capital. They attended important art schools, *salons*, galleries, studios and kept an intense social life in the city, bringing to Brazil the *zeitgeist* that had an impact on the formation of modern and contemporary Brazilian art and fashion culture.

In fact, the world of fashion, arts and design would no longer be the same since 1909, when businessman Sergei Diaghilev (1872-1929) arrived in Paris shaking the show business scene with the “Ballets Russes”. This pioneer in cultural productions, attentive observer of new artistic trends, joined and encouraged artists of different nationalities, connecting his Ballets to all arts: fashion, painting, dance, theater, music, design, costumes. His company became one of the most important drivers of 20th century

culture, consolidating the “City of Light” as the world center for the arts. Fashion, as reflection and expression of social changes, immediately absorbed these changes, spreading the value and importance of creation and artisanal production based on these exchanges.

The haute couture studios such as Paul Poiret, Jeanne Lanvin, Coco Chanel, and Sonia Delaunay, which experienced these innovations, were the stronghold of artists, designers, creators and artisans, and attracted the avant-garde women who circulated in Paris in the 1920s: Tarsila do Amaral (1886-1973), Anita Malfatti (1889-1964) and Yolanda Penteado (1903-1983) were constantly in the French cultural circles and ateliers and paved the way for exchanges in the world of fashion and arts that have progressively grown up and still contribute as inspiring sources for the production of fashion-art in our country.

In the early 1950s, in Brazil and, in particular, in the city of São Paulo, renowned names from the world of fashion and art, internationally recognized, such as Christian Dior and the Spaniard Salvador Dalí, played a key role for the first approach between art and fashion in the country, whose great enthusiast was Brazilian businessman and journalist Assis Chateaubriand (1892-1968).

Dior’s show at MASP in 1951, having the space designed by artist-architect Lina Bo Bardi (1914-1992), was the first fashion show inside a museum in Brazil, and had an immediate consequence in the dialogue among art, fashion and industry. The Costumes Session in the MASP collection opened officially during this period. The daily use pieces, donated to the museum, acquired the status of cultural heritage. In other words, fashion was incorporated by the Museum of Art as a revealing manifestation of São Paulo’s social life and Brazilian art’s identity traits.

Maison Dior, today under the creative direction of Maria Grazia Chiuri, is the symbol and the great representative of classic French fashion. The art of Dior studios was meticulously recorded through the lens of photographer Gérard Uféras, who sets the Dior Héritage Collection looks in the section dedicated to the Maison.

From the 1950s until the 1970s, designers and exponents of Brazilian haute couture started their own production and

rose to national prominence, marked by the strong influence of the French style of dressing: Dener Pamplona (1937-1978), Clodovil Hernandes (1937-2009), Guilherme Guimarães (1940-2016), Rui Spohr (1929-2019), among others.

In the 1960s, the French Yves Saint-Laurent and Hubert de Givenchy also attracted the Brazilian women with their sophisticated fashion.

Brazilian fashion, however, has developed a more genuine style over the years. The creation of Fenit (Feira Nacional da Indústria Têxtil – the National Textile Industry Fair) and Rhodia’s fashion shows, between the 1960s and 1970s, imprinted a national fashion-art identity. Pieces of this unprecedented initiative in Brazil are the core of the Brazilian section in this exhibition, besides the samples of the artisanal process of contemporary designers and artisans.

In the 1980s, 1990s and 2000s, a more original fashion emerged with traces of Orientalism-Japonisme, started by Kenzo Takada in 1970, Rei Kawakubo, Yohji Yamamoto and Issey Miyake in Paris. In the 1990s, new talents emerged in Brazil, and most of them became prominent within the national fashion in the first decade of the 21st century.

The fashion weeks associated with the emergence of undergraduate and short courses in fashion styling, in the 1980s, contributed to promote and consolidate, during the 1990s, the careers of stylists in different regions of the country. In this context, SPFW – São Paulo Fashion Week – is the most important event in Latin America and it fosters Brazilian creativity.

Many designers, however, graduated from French or other European fashion schools between the 1950s and 1980s, later returning to Brazil to develop their careers. And from the 1990s on these professionals started to gain access into the international market.

The French heritage, as far as it concerns fashion-art relations and the economic and cultural results generated by the fashion world, remains as a stimulus for the exchange and production of fashion.

The exhibition “The Art in Fashion – Creative Stories” aims to trigger the visitors’ feelings to value the creative work and the most elaborate processes of creating fashion inside contemporary, traditional and high-tech studios.

Place Vendôme – The birthplace of haute couture

It was at Place Vendôme, in Paris, where it all started with the encouragement of an English couturier willing to revolutionize the fashion system. Charles Frédéric Worth (1825-1895) started at the Maison Gagelin and, in the first half of the 19th century, paved the way for the rise of haute couture. He settled at n. 7, rue de la Paix and, with a series of innovative guidelines, converted the region of the charming square of the 1st arrondissement into the epicenter of Parisian ateliers. Lingerie, accessories, jewelry and perfumes were also part of this new fashion paradise. Everybody worshiped the work of excellence and produced pieces entirely made by hand.

Paris was experiencing a transmuting moment due to the changes idealized by Baron Haussmann, and started to attract the rich and famous from all over the world. Museums, salons, theaters and avant-garde artists magnetized dukes, princesses, bankers and great merchants.

Worth's talent allured a very demanding clientele. His wife and muse, Marie Vernet, paraded his models through the store, and so a new métier was created: the mannequin. Calling himself a “dress artist”, he also innovated by having his signature on the labels of his pieces.

One of his first clients was the Austrian princess Pauline de Metternich (1836-1921), but he soon charmed the entire court of Napoleon III. Empress Eugénie acted as an ambassador for the Maison Worth, from where she supplied her wardrobe. With a strong entrepreneurial spirit, Worth relaunched the textile industry of Lyon, an achievement that earned him great recognition from Napoleon III.

He started offering complete outfits that he created following his imagination – no longer the taste of his clients – besides sets of dresses that would be the ‘collections’. He eliminated the crinoline and introduced the bustle, a typical silhouette of the Belle Époque. The materials were always noble, such as silks, taffeta, brocades and velvets. Models were featured in fashion publications: *L'Art et la Mode*, *Gazette du Bon Ton* and *Harper's Bazaar*.

In 1875, he already had more than a thousand artisans working for him on rue de la Paix, and the ateliers multiplied in the surroundings, with a cosmopolitan clientele. Doucet, Redfern, Jeanne Lanvin, Paquin, Callot Soeurs, Madame

Chéruit are some of the brands that were established until the 1900s. Mme Paquin and Mme Chéruit were the first women to be prominent in the haute couture. The Universal Exhibitions of 1889 and 1900 were the great showcase of the rising French creativity and clothing.

Soon Madeleine Vionnet, Gabrielle Chanel, Maggy Rouff, Elsa Schiaparelli and Mme Grès would come, with ever more daring creations that followed the spirit of their time and enchanted women who wanted to make a difference: patronesses, artists, actresses, opera singers and ballerinas.

Charles Worth contributed to the formation of the “Chambre syndicale de la couture et de la confection pour dames et fillettes” in 1868, which structured and regulated bespoke craftwork and preceded the birth of the “Chambre syndicale de la couture parisienne” in 1910. The latter was initially led by his grandson, Jacques Worth, and established the conditions for the professional organization of the haute couture houses in Paris.

Worth passed away in 1895, and his Maison was inherited by his sons, Gaston and Jean-Philippe, who continued the art of the great couturier.

Countess Greffulhe – Haute couture and patronage

Queen of the Salons of the Faubourg Saint-Germain between the Belle Époque and the 1920s, a time when haute couture reigned supreme in France, Élisabeth de Caraman-Chimay (1860-1952), the Countess Greffulhe, provoked great fascination over writers, musicians and artists. She was immortalized by Marcel Proust (1871-1922) as the Duchess of Guermantes in the legendary novel “*In Search of Lost Time*”, 1913-1927. For him, she was the most beautiful woman in Paris; he used to say that her beauty was enigmatic and mysterious.

Wearing fashion pieces designed to shock, throughout her appearances and intriguing disappearances, the countess always made clear her preference for the exclusive, and looked for models that favored her slim figure and her own beauty. Tulles, gauzes, muslins, feathers and embroidery

were an emblem – described in Proust's work with a precise look. Always attentive to Parisian fashion, Proust found in the countess a source of inspiration and appropriated the muse's exuberant and not-so-basic toilettes to create one of his most enchanting characters, the beautiful Oriane, countess of Guermantes. Initially snubbed by Élisabeth, he dreamed of attending the parties held at the mythical hôtel particulier on rue d'Astorg, in the 8th arrondissement in Paris. They ended up becoming friends.

Élisabeth not only got dressed with the most important names of her time, such as Charles Worth, Mariano Fortuny or Lanvin, but she launched trends, transforming her own wardrobe. Everything was strategically designed to attract the eyes of the public, who was dazzled by her looks for a party or even for a simple afternoon tea. Kimonos, velvet jackets, fans and hats were pieces she used to receive friends.

However, above all, the countess had a prominent social role in this period. Born into a family of patrons and later married to the powerful Count Henry Greffulhe, she was one of the first women to encourage funds for charitable causes. She promoted shows and operas, including Wagner's operas, and sponsored Diaghilev's “*Ballets Russes*” and the dancer Isadora Duncan, besides artists Gustave Moreau and Auguste Rodin. She boosted James Whistler's art. She also used to gather politicians in her salons; she was an admirer of Captain Albert Dreyfuss (1859-1935). She supported scientific studies and, as a great friend of Marie Curie, she financed the Radium Institute.

An avowed feminist and defender of women's rights, she wrote a document in 1904: “*My Studies on Women's Rights*”. She was a woman who revolutionized Parisian salons in the late 19th and early 20th centuries and contributed to social and cultural development in France, in addition to the customs, history, politics, literature, music and arts of her time.

The Belle Époque and Art Nouveau

The Belle Époque (1871-1914) was marked by luxury, extravagance and ostentation, and privileged those who could afford excesses. It was a period of great cultural effervescence, with changes that would open the path to different ways of thinking and living the daily life which influenced people's clothing. Paris was a reference for fashion and culture. Haute couture reached its peak, and great tailors became the stars of that time.

In France, the *Grands Magasins* – department stores – were born and started to promote a different form of fashion consumption: “prêt-à-porter”. This economic activity was intense. The Universal Exhibitions presented the innovations. Art took new forms with Impressionism and *Art Nouveau* (1890-1914), an essentially decorative style originated in the aesthetic movement *Arts and Crafts*, led by the Englishman William Morris (1834-1896). With its international reach, it became known in Germany as “Jugendstil”, in Spain as “Estilo Modernista”, in Italy as “Liberty” and in Portugal as “Arte Nova”.

In Brazil, Rio Janeiro is one of the symbols of these vibrant times of modernization in the cities. The citizens from Rio did not fail to follow the European news to the letter. The Avenida Rio Branco, then-called Avenida Central, became their fashion catwalk. In São Paulo, it was a period of immigration, and a series of French merchants and ateliers settled in the capital and provided the elegant society of São Paulo with *toilettes*, hats, perfumes, jewelry, among others. “Vila Penteado” – at Rua Maranhão, 88 –, one of the remaining architectural icons of the Art Nouveau style, was created inspired by the Vienna Secession (1897-1920). It is considered the first building in this style to be built in São Paulo. The luxurious residence, designed by the Swedish architect Carlos Ekman (1866-1940), was built in 1902. It was owned by the family of the farmer and industrialist Álvares Penteado and his son-in-law Antonio Prado Junior until 1947. It was then donated to the University of São Paulo in 1949, it housed the Faculty of Architecture and Urbanism (FAU-USP) until 1968 and today it is home to the Postgraduate course. In addition to these places, in the state of Amazonas – boomed by the Rubber Cycle, which peaked between 1879 and 1912 – the cult of France and French fashion became notable.

The Belle Époque was considered the golden age of beauty and innovation. Technological inventions made life easier on all social levels. In the cultural scene, cabarets, cancan and cinema became very popular. It was represented by an urban culture of entertainment, boosted by the development of the means of communication and transportation, and one of its main features was the opulence in clothing: large hats, many feathers and embroidery, lace, ribbons and jewelry. The corset was the essential part of the women's wardrobe, giving their body an “S” shape – defining the so-called “flower woman”. The waists were thin and the hips, large. The skirts were “bell-shaped”. Fabrics were light, with lace and draping, in light colors or floral patterns. During the day, gloves and boots, to cover the shins; the collars of dresses or blouses were high, with many frills. Hair was tied on the top of the head. It was also quite common to use parasols, small bags

and fans. At night, for the great balls, the necklines were lowered, the dresses were glamorous and the gloves were long. Sports practices such as tennis and horseback riding led to the development of the *tailleur* – jacket and skirt – for leisure, which gave for first time an air of men’s clothing to female clothes. In Brazil, sea bathing was no longer just therapeutic and became a sport.

At the beginning of the 20th century, clothes started to change with the presence of Paul Poiret (1879-1944) on the scene. Dazzled by the costumes of the “Ballets Russes”, Poiret created an innovative aesthetic. The corset was then abandoned in favor of a looser silhouette.

On the eve of the First World War, there was no more room for extravagance, and practicality took over fashion with light and sporty clothes capable of making life easier for women. The creations of Madeleine Vionnet and Coco Chanel came to dominate this new scene.

There are two capitals that best illustrate this period: Paris and Vienna, as they were major cultural centers. Both were influenced by the aesthetic of Art Nouveau/Secession, which boomed ornamentation and ostentation. Art Nouveau valued nature, the sinuous curves of plants, flowers and femininity. Organic forms dominated this style, which reflected the taste for the arts from Japan and the East, besides the use of materials such as iron and glass. In France, however, ornamentation and luxury were more ostentatious, while in Vienna, due to the artists of the Secession – who aimed at the total work of art, including fashion –, the shapes were purer.

Austrian painter Gustav Klimt (1862-1918) was one of the artists in this movement that set trends with designer Emilie Flöge (1874-1952), his partner for more than twenty years, and also an artist from the Secession. Flöge, a revolutionary, had opened an haute couture atelier in Vienna with her sisters in 1904. She was a businesswoman who traveled to Paris and London to attend major fashion shows, bring fabrics and ideas for cutting to design her collections. Her avant-garde dresses fascinated Paul Poiret, who went to Vienna to meet her.

Flöge and Klimt created an unusual connection between art and fashion. Klimt designed the fabrics and dresses, and Emilie made them. Their proposal was based on loose clothes that did not restrict movements, especially for women: they were practical and comfortable pieces.

In 1903, the Secessionist movement empowered the creation of Wiener Werkstätte – an avant-garde fabric and fashion studio that aimed to harmonize clothing with interior design, moving away from the organic forms of Art Nouveau and evolving towards geometry, giving the tone of modernism. It was founded by designer Koloman Moser (1868-1918), architect Josef Hoffmann and businessman

and patron Fritz Waerndorfer (1868-1939), with the collaboration of Klimt and other designers.

Despite their decorativism, the designs were more geometric and there was no use of the corset, suggested by the fashion of that time. Klimt preached a simple life and was a staunch critic of modern Viennese society. Together with Emilie, he proposed the use of tunics in a vertical line, a style that became popular with Poiret and the Spaniard Mariano Fortuny (1871-1949).

Other exponents of Art Nouveau were the Czech painter, designer and illustrator Alphonse Mucha (1860-1939), the French stained glass designer and ebanist Émile Gallé (1846-1904) and the architect Hector Guimard (1867-1942), who designed the subway entrances in Paris, besides the pioneering Belgian architect Victor Horta (1861-1947), for his two main works: Hôtel Tassel and Hôtel Solvay, in Brussels.

At the beginning of the First World War, in 1914, the daily needs changed radically. The strong presence of women in the labor market, imposed by the absence of the men who went to war, triggered a great revolution in women’s clothing. Their new activities, such as driving, cycling and flying planes, required uncomplicated and sporty clothes that facilitated constant mobility. It was the beginning of female emancipation. It was during this period that the stylist Gabrielle Chanel became a success, creating looks that were inspired by the male wardrobe, immortalizing the “Chanel style”.

Madeleine Vionnet

Madeleine Vionnet (1876-1975) was born in Chilleurs-aux-Bois, in the Loiret department, and grew up in Aubervilliers, a Parisian banlieue. She was one of the first women to argue that clothes should suit the body of who will wear them. Still as a teenager, she began her apprenticeship as a seamstress. However, her ambition to work in a large Maison took her to London, where she became a trainee at the Kate Reilly fashion house.

In 1901, at the age of 25, she was back in France. She started working for the Callot Soeurs House, where she became head of the studio. She credited to Marie Gerber all her learning, and, in fact, Vionnet was Gerber’s right hand. Then, six years later, Madeleine was already working at the Maison of Jacques Doucet, where she stayed for five years to modernize this brand.

In 1912, Vionnet finally opened her own house on Rue de Rivoli. She closed her studio during the First World War and, when it was reopened, she won the preference of many actresses of that time. With an innovative style, she used to create her models directly on a miniature wooden mannequin.

With a declared passion for geometric lines, the French designer developed innovative cuts and modeling. She built her clothes starting from the female body, resulting in flowing dresses. Vionnet was inspired by the Greek statuary to create and stood out between the 1920s and 1930s for her drapes and bias cut. Besides, she used diagonal seams to obtain simple shapes with movement.

In addition, this stylist played a fundamental role in guaranteeing the social rights and interests of her employees, such as paid leave, short breaks and support in emergency cases.

Madame Grès

Alix Grès (1903-1993), born Germaine Émilie Krebs, wanted to be a sculptor. In 1931, she opened her Maison Alix and, like Vionnet, she found inspiration in Greek clothing. She created her dresses directly on the models’ bodies – pieces which could take up to 300 hours to be produced. In general, they were white in silk jersey, silk crepe or muslin. Made with light and steamy fabrics, her cuts and pleats were diagonal, with precise drapes, almost without the use of scissors.

In the 1940s, she started signing “Madame Grès”. Saris, ponchos, kimonos, serapes and kaftans also served as a source of studies for the stylist. However, between the 1940s and 1950s, she left the ethnic inspirations, which had influenced Europe in the previous decades. In the 1960s, they were resumed, though, due to the hippie fashion, which assimilated the cultures of the Middle East, India and Native American peoples.

Madame Grès worked until the 1980s, and her last dress was commissioned by Givenchy in 1989. She died in 1993, at the age of 89, leaving her art sculpted in fashion through her unique drapes.

Tarsila do Amaral and Modernity

A symbol of Brazilian Modern Art and avant-garde woman, the painter Tarsila do Amaral (1886, Capivari, SP – 1973, São Paulo, SP) played a fundamental role in art and culture in the 20th century. Tarsila had a vast cultural knowledge, although she had spent her childhood and adolescence on the family’s coffee farms. She learned to embroider, to read, to write and to speak French with the Belgian teacher Marie van Varemberg d’Egmont surrounded by works of art, books and classical music soirées.

She started painting in 1917, with Pedro Alexandrino (1856-1952). She wanted to expand her knowledge of the European art and, encouraged by the pianist and conductor Souza Lima (1898-1982), she left for Paris in 1920. The French capital had already become the most important cultural center in Europe. Artistic movements of different currents imprinted their aesthetics in step with the new world. In her first time in Paris, she studied at Académie Julian and at Émile Renard’s studio. She followed to the studios of André Lhote and cubists Fernand Léger and Albert Gleizes. She became close friends with the Swiss-French poet Blaise Cendrars (1887-1961), who introduced her to the fashion designer Paul Poiret.

Since then, she came in contact with the great modernists: Jean Cocteau, Erik Satie, Stravinsky, Brancusi and Picasso. Cendrars wrote the poem “São Paulo” for the catalog of Tarsila’s first exhibition in Paris. He was passionate about Brazil. In 1924, he came to the country at the invitation of his friend, businessman and patron Paulo Prado. The poet played a key role in the development of Brazilian modernism, influencing intellectuals and stimulating exchanges with France. Brazilian culture, in turn, also marked the production of Cendrars.

Tarsila returned to Brazil in 1922, four months after the “Semana de Arte Moderna” (Modern Art Week), a landmark of Modernism in Brazil. It was through her friend and painter Anita Malfatti that she learned about the cultural events that took place in February at Teatro Municipal in São Paulo. Anita introduced Tarsila to her circle of modernist friends and soon they formed the “grupo dos cinco” (group of five): Tarsila, Menotti del Picchia, Mario de Andrade, Oswald de Andrade and Anita Malfatti. Tarsila do Amaral credited the discovery of modernism to her homeland.

In 1923, in the company of the poet Oswald de Andrade (1890-1954), founder of the Anthropophagic Movement (1928) – a vanguard movement that aimed to structure the national culture – and her boyfriend at that time, Tarsila lived the peak of her life in the “City of Light.” She attended studios, salons, shows and lived with the Brazilian and French intellectual elite. The “exile,” in the end, reinforced the connection between her identity and the themes from Brazil.

Her enthusiasm for fashion led her to meet the greatest Parisian couturiers. She identified her DNA in the exoticism, travels and colors of Paul Poiret, besides appreciating the design work developed by the artist in his studio. Her preference for this fashion designer was eternalized in Oswald’s poem “Atelier,” in 1925. She was wearing Jean Patou when she portrayed herself in “Manteau rouge,” 1923. Patou, known for producing the most sporty and elegant clothes, was also among Tarsila’s favorites. She also wore Lanvin and Sonia Delaunay’s fabrics. She was admired in the places she visited, for her beauty, cultural knowledge and outstanding personality. With her hair up, jewelry and, in general, long earrings, well-defined eyes, red lipstick, she was noticed everywhere. With her prestige, her studio became a meeting point for great artists in the French capital.

She put Brazil on the walls of Paris in June 1926, in her first solo exhibition at Galerie Percier, and her work was recognized and praised by critics. She married Oswald, in São Paulo, in the same year, with a Poiret dress. The famous dress was made by the couturier with the tail of Oswald’s mother’s wedding dress. The poet shared with Tarsila the passion for fashion and, in the letters exchanged with his beloved when he returned to Brazil, suggestions of looks for the Parisian soirées were frequent. The couple understood the social role of fashion: gathering such privileged intellectuals in that circle. In fact, despite being considered shy, Tarsila was always dressed in splendor.

Like Tarsila, Brazilian female painters, intellectuals, and collectors lived in the revolutionary times that shook the French capital in the 1920s. Anita Malfatti, Olívia Guedes Penteadó (1872-1934) and her niece, Yolanda Penteadó (1903-1983), who were part of the same modernist circle as Tarsila, became great patrons of the arts in Brazil.

Tarsila is the greatest representative of modern Brazilian art, and her life and artistic trajectory invite us to delve deeply into the enriching cultural exchanges that took place in France in the 1910s-1920s. In addition, the artist’s pioneering spirit and her experiences in Paris reveal the role of countless women who tirelessly engage in the support of the arts and in women’s causes. Her journey is a real encouragement to always explore new horizons.

Paul Poiret

Paul Poiret (1879-1944), known as the first great modernist, ruled the haute couture kingdom in the early 20th century. He freed the women from the corsets, with long, simple and elegant clothes. Artist, couturier, decorator, scenic designer, perfumer, entrepreneur, he started as an apprentice in the studio of Jacques Doucet (1853-1929), introduced by Madame Chéruit (1866-1955), who previously used to buy his sketches. He dressed the actresses Réjane and Sarah Bernhardt and later worked at Maison Worth. In 1903, he opened his own studio in Paris on rue Auber. He was the first designer to raise the waistline in dresses. He had a deep aversion to the corset. In 1908, when the Directoire style was at its peak in Paris, he launched a collection of dresses inspired by the elegance of the Napoleonic Empire, immortalized by the illustrations of Paul Iribe in the album “Les Robes de Paul Poiret racontées par Paul Iribe.” The luxury album was one of Poiret’s innovative initiatives, and Iribe pioneered the use of the pochoir technique. Aimed at a sophisticated clientele, the album had a limited edition, which was individually signed, numbered and was sent to elite women such as Queen Alexandra (1844-1925) of the United Kingdom, who was amazed by the boldness of his looks. This edition set new standards for fashion illustrations.

A year later, with the arrival in Paris of the Ballet Russes Company, which spread exotic sets and costumes designed by Léon Bakst, Poiret shaped an aesthetic revolution: he created turbans, feathered headwear, odalisque pants, tapered skirts and tunics. “Shéhérazade” (1910) was the most striking show, making all fashion-loving women look like odalisques coming either from the “Bakst harem” or from traditional Turkish “bazaars.” The colors chosen by Poiret were vibrant: red, green, yellow, pink, purple, dark blue and brown in bold combinations for a time when pastel tones prevailed. The fabrics were delicate: silk, satin, muslin and tulle. The oriental influence of this couturier was evident, in addition to the importance of historical and folkloric costumes for him. Denise Boulet, his wife, muse and collaborator, was an enthusiast for her husband’s eccentric models and would soon become an icon. They worked together, attended antique shops, museums and traveled to get culturally enriched. Like Doucet, Poiret was a supporter of modern art. He collected Picabia, Brancusi, Matisse, Derain, Picasso, Van Dongen,

and many of them were his personal friends. Art collector Peggy Guggenheim was also one of his famous clients.

In 1909, he moved to an 18th century hôtel particulier on avenue d’Antin, which also housed an art gallery – Galerie Barbazanges – at the entrance, where he launched numerous artists through exhibitions and performances.

A second album-catalog was commissioned to the artist Georges Lepape, in 1911, “Les Choses de Paul Poiret vues par Georges Lepape”, which enshrined the oriental style and the “jupe-culotte” (skirt-pants).

Poiret was notable for the theme parties he organized in his spectacular houses, a strategy to publicize the collections and allure consumers. In 1911, Denise Poiret caused the biggest sensation at the event “La Mille et Deuxième Nuit” (a dance party in the style of “One Thousand and One Nights”) wearing an oriental costume. This great bash brought together Parisian personalities in a décor by Raoul Dufy (1877-1953) with costumes created especially for the event by the couturier.

Poiret also became a trendsetter for musical taste, promoting countless musical soirées in his properties. The Pavillon du Butard, an architectural jewel from the 18th century, was designed by Ange-Jacques Gabriel (1698-1782), architect of the Trianon, and built for Louis XV. Located in the Forest of Fausses-Reposes, it was abandoned at that time, and was granted to Poiret in exchange for its restoration. Butard became the stage for memorable concerts and parties, such as “Les Fêtes de Bacchus”, cheered by Isadora Duncan, in 1912.

His connections with the shows grew bigger and bigger. He was one of the first couturiers to make costumes for dance and theater, and attracted the interest of Diaghilev and Nijinsky, who visited him as soon as they landed in Paris.

He started in the textile design field in 1910 along with Raoul Dufy (1877-1953), with whom he shared his passion for decor. The following year, he founded École Martine, a school of applied arts which became a storehouse for young designers and illustrators. He hired Erté (Romain de Tiroff) (1892-1990), as well as Iribe and Lepape. His intention was to spread in France the same ideas as the Wiener Werkstätte in Vienna for fashion, decoration and furniture. He was a precursor in combining fashion with decoration. Studio-School Martine was a success and soon started to produce fabrics for Poiret’s dresses and accessories, also for his house and studio. The new business had among its clientele many artists, the royalty and the European high society.

However, his talent for business would not stop and, ten years before Coco Chanel launched her N°5, in 1911 he opened a perfumery – Parfums de Rosine, named after one of his daughters.

Poiret was the center of fashion and social life when the war broke out in 1914, when he closed the Maison and enlisted in the French Army. After this interruption, he was unable to recover the same prestige. In 1928, Poiret and Denise divorced. He was a great catalyst for the arts and never skimmed on his fantasies and eccentricities. In 1929, the house, which was already facing a serious financial crisis, was closed, but Paul Poiret is still a source of inspiration for designers around the world.

The Aesthetic Revolution of the Ballets Russes (1909-1929)

The Ballet Russes Company, created by impresario Sergei Pavlovich Diaguilev or Diaghilev (1872-1929), revolutionized the world of arts in the early 20th century in Paris with its innovative aesthetic. It is considered the most influential ballet company of that century. The pioneer cultural producer brought together the vanguards and boosted artists, connecting the Ballets to all the arts. The Company became a bridge to join dance, painting, music and performance. It reinvigorated dance, changed the course of musical composition and completely changed the status of dancers and choreographers.

Sergei Diaghilev landed in Paris in 1909 in order to rejuvenate music, dance and art while making his fame and fortune. Born in Perm, inland in Russia, in a wealthy family of vodka distillers, he had a privileged education. He arrived in St. Petersburg at the age of 18. A music lover with an enviable cultural knowledge, he was appointed a representative of the Russian imperial theaters by Prince Serge Volkonski (1860-1937), then director of the Imperial Russian Ballet. It was his first contact with the Ballets. In 1898, he co-founded the magazine *Mir Iskusstva* (“The World of Art”) with Alexandre Benois and Léon Bakst, a publication that introduced the new European art into Russia and sponsored art exhibitions in St. Petersburg.

In 1906, Diaghilev organized a large exhibition of Russian art at the Petit Palais in Paris: it was the beginning of a close collaboration with France. In 1907, there were concerts of Russian music, and in 1908 he produced “Boris Godunov,” by

Modest Mussorgsky (1839-1881), for the Paris Opera, one of the most important pieces in the history of Russian music and its best known opera. The way was open for the Ballets, which, in 1909, shook the French capital with its first season of performances with dancers from the St. Petersburg imperial ballet, including the principal dancers Anna Pavlova and Tamara Karsavina.

The businessman hired names such as Jean Cocteau and Pablo Picasso, Alexandre Benois, Miró and Matisse; the composers Erik Satie, Igor Stravinsky, Maurice Ravel and Claude Debussy; the choreographers Léonide Massine, Michel Fokine, Vaslav Nijinsky, Bronislava Nijinska and George Balanchine, and so he played a decisive role in revealing the talent of these artists to the world. The impact of Léon Bakst's costumes was resounding and definitely influenced the innovation of scene design and fashion, stimulating collaborations with fashion designers, costume designers and illustrators such as Natalia Goncharova and stylist Coco Chanel.

Diaghilev immediately allured a group of patrons and achieved the fundamental encouragement of three women to finance the Ballets: Countess Greffulhe, Princess de Polignac and Misia Sert. The Ballets renewed the concept of a dance company and became one of the most important creative movements and an engine of culture in the 20th century. It attracted exponents of art, theater and music who experimented with new forms and themes from the 1910s onwards. The group "Les six" of young composers – Georges Auric (1899-1983), Louis Durey (1888-1979), Arthur Honegger (1892-1955), Darius Milhaud (1892-1974), Francis Poulenc (1899-1963), Germaine Tailleferre (1892-1983) –, who worked in Montparnasse, organized by Jean Cocteau in 1917 and under the influence of Erik Satie, gained notoriety for its advanced ideas and contributed to the modernity of Diaghilev's performances.

Igor Stravinsky, who was a student of Rimsky-Korsakov and Nikolai Tcherepnin, was launched on the international stage by Diaghilev and became the best-known musician in the universe of the Ballets. Michel Fokine, one of the most prominent choreographers, was strongly influenced by the dancer Isadora Duncan (1878-1927). Among his most famous ballets are the orientalist piece "Schéhérazade", from 1910, and "Parade", from 1917, which had the scene curtain designed by Picasso. In addition to these, "Cléopâtre" (1909), "The Firebird" (1910), "The Golden Cockerel" (1914) and "Petrouchka" (1911) were also performed by the Ballets.

The Company made short performances of an act, which lasted from ten to thirty minutes, and whose music, dance, decor and costumes fused in the same spectacle. The intention was always to surprise the audience. And, for each

ballet, everything was created in a unique way. Bakst proposed spectacular elements to reach all audiences. The Ballets Russes promoted Russian art in Western Europe, aroused interest in ballet and continue to inspire various artistic fields. Sergei Diaghilev died in 1929 in Venice.

Mariano Fortuny y Madrazo

Spanish by birth and Venetian at heart, he was one of the great creators of the 20th century. Initially a painter, this multi-talented artist also became interested in photography, engraving, sculpture, scenography and stage lighting when he moved to Venice, in 1888. However, it was as a couturier and designer that he became famous. He was born in Granada, but he became known as the "magician of Venice", by mixing the sophistication of the Renaissance and a lavish Orient.

The artist's creations were diverse, and his most daring invention, the 1909 *Delphos* dress, was named in honor of the Greek sculpture "l'Aurige de Delphes" (around 475 BC). Finely pleated and made of extremely fine Japanese silk, the dress went through multiple stages of dyeing, which resulted in a huge variety of tones – a process later taken up by the designer Issey Miyake.

In 1906, Fortuny fell in love with fabrics and traveled tirelessly in search of inspiration. He developed his own method of imprinting, studying ancient techniques of alchemy and vegetable dyes, giving his material an authentic and unique appearance.

His father, also an artist, transmitted to him his passion for painting, sculpture and imprinting, and his mother, a woman with a strong personality, was an heiress to the founders of the Prado Museum. Surrounded by so much culture, Mariano's fate could be no other: to create and invent. In addition, he was a great art collector.

The timeless clothes of Fortuny, one of the greatest defenders of comfort, elegance and the liberation of the body, were sheer fluidity. They charmed dancers, such as Anna Pavlova and Isadora Duncan, and avant-garde personalities such as the Countess of Greffulhe and her daughter Élane, Marquise Luisa Casati, Peggy Guggenheim; actresses Eleonora Duse, Ellen Terry and Oona O'Neill Chaplin. The prints made from metallic powders on silk velvet emphasized Mariano's Byzantine, Japanese and Persian influences and were unique in their refinement.

His 1906 "Knossos scarf" was inspired by the Cycladic art; it was a rectangular veil that could be used in different ways, tied around the body or as an adornment. In 1912, the stylist made an exclusive piece – four meters long, with geometric and plant motifs. With Cretan inspiration, it was used by Denise Poiret, Paul Poiret's wife, at *Les Festes de Bacchus* party, held by the eccentric couturier. The Greek Antiquity, also present in the *Ballets Russes'* productions, was definitely in vogue.

Fortuny adapted several pieces of ethnic clothing and exotic attire: the Japanese kimono; the albornoz, of Arabic origin; the djellabah, from North Africa; the Indian sari and the Turkish dolman.

Mariano Fortuny, who was immortalized in the famous work of Marcel Proust, "In Search of Lost Time", was a mix of artist, inventor and dressmaker who combined color and texture with a unique cut, which earned him a prominent place in the fashion world.

Japonisme – Kimonos in Fashion and Art

If there is a single piece that became a cult classic in the women's wardrobe and always hits the streets and catwalks of shows during fashion weeks, it is the kimono. Traditional clothing from the Japanese culture, its name means "thing to wear", and, since its first appearances it has inspired generations of creators like Paul Poiret, Jacques Doucet, Madeleine Vionnet, Yves Saint Laurent and Balenciaga. It is always in world trends, whether in patterned silks or even in cotton. In Brazil, it is a recurrent theme in the contemporary beach fashion creations by Adriana Degreas and Lenny Niemeyer, with tropical or Asian motifs; and it has already conquered the street style for its charm and comfort with handmade pieces in organic silk by stylist Flávia Aranha; or when it is made with natural raw materials and colors of Brazilian plants and herbs, and in floral jacquard by Lilly Sarti.

The kimono, originally from China, officially became a Japanese garment in the late 8th century and only adopted the characteristics we know today in the 16th century. In the beginning, it was used as underwear and could only be acquired by people with high purchasing power; it was democratized by the Samurais in the Kamakura Period (1185-1333) and became popular in Europe in the 19th century, boosting the textile industry in Japan, which flooded the European continent with its fine fabrics during this period.

It was the French designer Paul Poiret who introduced the kimono in haute couture, when he presented it in the form of a coat in 1911. The model, very daring for that time, quickly became a hit and soon it was multiplied in the studios of several stylists in different versions.

In the middle of the 19th century, after two hundred years of an isolationism, Japan became a fever, and the wave of "Japonisme" came into vogue, feeding the imagination of artists and designers. In 1867, during the Universal Exhibition in Paris, Europeans were fascinated by Japanese women with their sophisticated kimonos, which had a huge impact on Parisian fashion. The term "Japonisme" was coined by the French critic, collector and engraver Philippe Burty (1830-1890), in 1872, to describe the wave of aesthetic borrowings from Japan by Western art. The profusion of Japanese illustrations and art objects such as porcelain, metals, fans, combs and fabrics was intense, and the public interest was raised by the exhibitions.

Soon, a "kimono mania" really started. This garment was portrayed by several artists: Alfred Stevens (*La Parisienne japonaise*, c. 1872), Claude Monet (*La Japonaise*, 1876), James Tissot (*La japonaise au bain*, 1864), James Abbott McNeill Whistler (*The Princess from the Land of Porcelain*, 1863-4), among others. The image of a woman with an ornamental silhouette, with long loose sleeves – completely different from Western clothing – with exuberant fabrics, and holding a fan becomes the symbol of Japanese exoticism and aesthetics. Scenes like this were also painted by the impressionists: Gustave Caillebotte, Pierre-Auguste Renoir, Berthe Morisot, Edgar Degas, Édouard Manet. Fashion and daily life represented the modern life, which was acclaimed in the long study made by the poet Charles Baudelaire (1821-1867) called "The Painter of Modern Life" – initially published in the newspaper *Le Figaro* in 1863.

From 1900, Vitaldi Babani (1895-1940) became the supplier of kimonos manufactured in Japan, but adapted to the western market. Mariano Fortuny (1871-1949) soon started producing his interpretation of this piece. Then, in the 1920s, all the couturiers in Paris used Japanese motifs.

In the 1940s, Balenciaga masterfully explored this new style and anchored his creations with a constant obsession with kimono sleeves. He made numerous experiments with shapes and constructions in order to establish a new relationship between body and clothing. The introduction of the "cocoon" silhouette played a fundamental role in this process, clearly linked to Japonisme, which influenced fashion in the early 20th century. The arch shape on the back, the collar away from the neck and the shorter and asymmetrical seam at the front are examples of his cuts within this tendency. The "cocoon" became a classic and it has already been

revisited by Demna Gvasalia, who has been in charge of Maison Balenciaga since 2015.

Yves Saint Laurent made contact with Japan for the first time at Christian Dior's Maison when he was required to produce a collection for export that reflected the brocade fabrics decorated with gold threads. Fascinated by the country of the rising sun, he visited Japan countless times, especially in 1963 and 1975, and ordered different items for his art collection. His kimonos reflect the souvenirs of the Kabuki theater, one of his passions, and are a tribute to the gracious courtesans (geishas) who wandered on the small streets of Gion, a district of Kyoto, or to the elegance of Maria Callas, dressed in a kimono waisted by an obi for the opera *Madama Butterfly*, by Giacomo Puccini, in 1955. Finally, YSL gave the kimono his version according to the Japanese spirit, keeping the fluidity of the lines that followed the silhouette in movement. His patterns were polychromatic, and he did not neglect the beauty of the décor, which was essential in this country's culture. Japan was a vast source of inspiration and refinement for YSL. The influence of the Asian continent on the designer's production was enormous, especially in the sumptuous "manteaux du soir" (coats) – Autumn/Winter 1994 haute couture collection. They are luxurious and modern evening suits. In one of them, the chrysanthemums – a symbol of the Japanese imperial family – are woven in relief over a lime green silk matelasse with lilac peony arabesques, a common ornament both in Asia and in the Western World. With great aesthetic sensitivity, the stylist practically united, in this unique "manteau," Japan, Asia and the West, expressing his creative capacity to materialize the beauty that crosses space and time, remarking the universal and timeless aspect of the kimono.

Japanese stylist Kenzo Takada, who settled in Paris in 1965, assigned his identity in the fashion world to the kimono. Since the 1980s, another revolution has arisen: within the tradition of the kimono, Issey Miyake creates unstructured clothes with his timeless pleats; Yohji Yamamoto, with a deconstructed aesthetic, triggers a new wave of Japonisme.

In the Japanese culture, in which there are no boundaries between the plastic arts and the decorative arts, the kimono is considered "the art to wear." It is a fascinating garment, beyond its own time, and perhaps that is why, even today, it inspires and stimulates creators from all over the world.

Jeanne Lanvin

Jeanne Lanvin (1867-1946), founder of Maison Lanvin, was a woman of few words, one of her most remarkable characteristics. Reserved, she tried to be apart from the glamorous world of her famous clients. Fashion and love were always inseparable for her, because both had the same focus: Marguerite-Marie-Blanche, her only daughter and inspiring muse.

Determined, she started as a dressmaker in 1885 and, in 1893, at the age of eighteen, she settled permanently at 22 rue du Faubourg-Saint-Honoré. She was only thirteen years old when she debuted in fashion, and she was nicknamed *The Little Omnibus*¹ because, with endless energy, she rushed around the city with hats, dresses and accessories in hand to serve her clients – always on foot, in order to save herself the bus fare.

Mme Lanvin was tireless in her creations and, with the birth of her daughter, she saw a new business opportunity: a children's clothing department. She designed an entire wardrobe for Marguerite, and became a pioneer in the creation of mother-daughter dresses. In 1909, she joined the *Syndicat de la Couture*, and irrevocably entered the select group of the *Maisons de Couture*.

But she went beyond: soon she created the brides, lingerie, decoration, sports and, in 1926, the menswear departments.

With enormous dedication, she managed to direct more than a thousand employees and expanded her brand to Deauville, Biarritz, Barcelona, Buenos Aires and Cannes. Each collection featured about three hundred pieces. In addition to the European customers, she had a wide clientele in America. Observing the customs described in the novels of the American writer F. Scott Fitzgerald (1896-1940), in 1915 she traveled to San Francisco and translated the casual way of dressing of the New World into her clothes, enchanting her clients, who did not hesitate to cross the Atlantic for each new launch. Thus, Mme Lanvin gradually built her empire.

Once more, she anticipated in many decades the style of modern designers who combined style & design in the décor, and in 1922 she invited the designer Armand Albert Rateau – to whom she had been introduced by the couturier Paul Poiret – to decorate her store, and later her home. This daring decorator's work astonished her for the sumptuousness that imprinted the luxury of the Art Deco style and diverged from the discreet style of Jeanne Lanvin. Indeed, more than clothes, she projected the "art of living" for all ages. Thus, this partnership went on and, to celebrate her daughter's thir-

tieth birthday, in 1927, the perfume "Arpège" was launched, its bottle was designed by Rateau, and it was adorned with an illustration by Paul Iribe showing mother and daughter dancing, which has been ever since the Maison logo and one of the most iconic symbols of the Lanvin empire.

Jeanne Lanvin had infinite curiosity: she traveled and produced *carnets de voyages*, brought samples of ethnic fabrics; she wanted to learn the *savoir-faire* of different cultures, collected art, created her own fabrics, motifs and exclusive colors – and this included a dyeing factory in the 1920s –, but she avoided linking her name to a style and defended the inspiration of the moment.

In 1945, in one of her rare interviews, she said to *Vogue*: *After so many years, my public likes to see in my collections a 'Lanvin style'.... However, I have never limited myself to a certain type of clothing and I have never emphasized a specific style Quite the opposite, I strive every season to catch the imponderable in vogue, as I am influenced by the events, and to translate it, after my personal interpretation, into a tangible form.*² Later, she stated: *I act on impulse and believe in instinct. My dresses are not premeditated. I am carried away by feeling, and technical knowledge helps me make it a reality.* This shows her desire to be herself and to do unexpected things, regardless of the time, seeking inspiration from different sources, be it a fresco by Fra Angelico, which gave rise to the famous "Lanvin blue"; liturgical or medieval motifs; orientalism; Piazza San Marco in Venice or a Byzantine mosaic.

Jeanne Lanvin's artistic career was incontestably diverse. Passionate about theater, she was a regular in Parisian shows, and she also created numerous scene costumes for actresses like Cécile Sorel or Yolande Laffon, in addition to Yvonne Printemps, an extremely popular actress in the 1920s whose name was often associated with the stylist's creations. Mme Lanvin was one of the few couturières, along with Poiret and Chanel, to create all the costumes of a show, which ensured harmony in its scene.

She became an expert in embroidery and stones, creating a series of motifs with mixed influences. The daisy, often portrayed in her pieces, represented Jeanne Lanvin's passion for her daughter; knots, leaves and art deco-style roses also adorned her exclusive embroidery. A perfect *savoir-faire* with classic dresses that are able to translate an 18th century style in dialogue with Art Deco, its black and white geometries and its profusion of crystals, pearls and silk threads.

A creator of timeless pieces, a globe-trotter; a pioneer, but, above all, a discreet woman with extremely feminine and sophisticated style codes that aroused the desire of women from all nationalities with the dresses she created, Mme Lanvin was endowed with a strong personality.

Jeanne Lanvin also played a key role in the organization of the haute couture section in the Universal Exhibitions since 1925. She worked as vice president of the "Pavillon de L'Élégance" at the International Exhibition of Modern Decorative and Industrial Arts and chaired many of these international events, always having an attentive look at Art Deco style, Modernism and Surrealism.

Maison Lanvin is the oldest haute couture house still operating.

Sonia Delaunay

Avant-garde character in Paris in the 1920s, Sonia Terk (1885-1979) was born in Ukraine, but she was raised in Saint Petersburg by extremely educated uncles, during a period in which she awoke to philosophy and music and fell in love with the art of the European museums she visited. After studying painting in Germany, at the age of 21 she left for Paris in search of freedom and settled in the quartier Montparnasse, a well-known stronghold of artists and intellectuals. In 1905, her house had already become a meeting place for the Russian avant-garde. At the Académie de la Palette, she met Fernand Léger; she discovered Cézanne at the Salon des Indépendants and was dazzled by the colors of Vuillard, Bonnard, Van Gogh and Gaughin. The colors that mark her work, however, are inseparable from her Russian origins, and they are evident since the first paintings she exhibited in 1908, in the gallery of Wilhelm Uhde – German collector of Dufy, Braque, Derain –, with whom she was married for a year, before she met the painter Robert Delaunay, who would become her partner in 1909. Together they engaged in the path of abstraction. In 1913, from the friendship with the poet Blaise Cendrars, the work – an object-poem – "La Prose du Transsibérien et de la petite Jehanne de France" was born, colored by Sonia. She paints "Le Bal Bullier," a dance on Boulevard Saint-Michel, where she wears for the first time the famous "Simultaneous Dress" with Harlequin motifs. The Delaunay couple was a regular of the Bullier and, according to the poet Guillaume Apollinaire, they were the stars of the place.

Sonia and Robert created a theory of simultaneous color contrasts, called "simultané", which led to the opening of Boutique Simultané, a temporary space on the Alexandre III Bridge in Paris during the the International Exhibition of Modern Decorative and Industrial Arts in 1925. Among

1 BARRILLÉ, Elisabeth. LANVIN. Assouline Publishing, 2006.p.07.

2 BARRILLÉ, Elisabeth. LANVIN. Assouline Publishing, 2006.p.11-12.

shoes, bags and beachwear embroidered with geometric shapes, the fabrics were kinetically displayed in the window over rolling mechanisms, an approach that was almost unimaginable for the time, created by the painter Robert Delaunay. The new métier was based on the constructive and dynamic power of colors. It was inspired by the color theory of Eugène Chevreul (1786-1889), within the context of the origins of abstraction, and it was linked to the dynamism that characterized the modern era: technological and urban development, inventions in cinema, in aviation, the discoveries of foreign cultures, sport, speed. It was an art that reflected modern life, the simultaneity of the world, and comprised countless artistic creations – posters, fashion, fabrics, furniture, architecture.

Sonia opened her first fashion and design store, Casa Sonia, in Madrid, during the interwar period, and it attracted a cosmopolitan and bourgeois clientele. It was through textiles that she outshined in avant-garde projects to unify the different arts. In Madrid, Sonia met Diaghilev, director of the Ballets Russes, through Nijinsky. He soon ordered the costumes for “Cleopatra” (1918), a fusion of abstract art and dance. Willing to revolutionize fashion and the arts in 1913, she created the label Ateliers Simultané Delaunay, registered as a brand both in France and in the United States, in 1925.

When she returned to Paris, she set up a studio/art gallery at home – 3, rue des Grands-Augustins – similar to the Atelier Martine, inaugurated in 1911 by the stylist Paul Poiret, who held absolutely exotic Orientalist parties, inspired by the Ballets. It was the success of the Russian arts that invaded Paris in the early 20th century.

In 1923, she started a Maison de couture, L’Atelier Simultané, next to her apartment, on Boulevard Malesherbes and, the following year, Maison Sonia: she became, definitely, a businesswoman. She also attended the Dada and Surrealist artists’ places.

However, as previously mentioned, only the International Exhibition of Modern Decorative and Industrial Arts, in 1925, would give her significant international projection, when she joined the famous couturier, costume designer and women’s fur clothing manufacturer Jacques Heim (1899-1967) to inaugurate the Simultané Boutique, which remains one of her most explored ventures when it comes to the artist’s innovative character.

During that time, she also started designing for London’s Liberty Company and for Amsterdam’s Metz & Co luxury house, a partnership that lasted thirty years. With the crash of 1929 and the economic crisis, Atelier Sonia restarted painting. Then, Sonia Delaunay fulfilled her dream, erasing the boundaries among the arts and proclaiming a dynamic, modern and democratic style of producing fashion, textiles and designing objects.

She was one of the greatest colorists of the 20th century and imposed her own language on abstraction, as did both her fellow countrywoman multi-artist Natalia Goncharova (1881-1962) and the Swedish painter Hilma af Klint (1862-1944), one of the precursors of abstractionism. Sonia Delaunay’s spontaneous and handcrafted creations bring the strong contrast of the colors of her Ukrainian origins.

Coco Chanel

Chanel’s importance to fashion is equivalent to Picasso’s importance to painting when, in 1907, he showed the work “Les Demoiselles d’Avignon” to his friends.

Considered one of the outstanding personalities of the 20th century in France, alongside Picasso, Charles de Gaulle and Jean Cocteau, Chanel was one of the most innovative and passionate designers of her time. Independent, elegant and perceptive, she knew how to turn the events of her life into a source of inspiration, and made her production autobiographical.

Not only did she free the woman from the corsets – a feat achieved by the stylist Paul Poiret as well –, but she also aligned her fashion with the new aesthetic standards that emerged in the arts and architecture of her time. An accurate observer and fierce critic of customs, she knew how to perceive social changes in the early 20th century, when women took on a new role and needed to work. She created more sporty clothes, also to satisfy her desires, since riding was one of her predilections.

If we think about it deeply, everything we use today has to do with Chanel. *Fashion is not something that exists in dresses only. Fashion is in the sky, in the street, fashion has to do with ideas, the way we live, what is happening!*¹, Mademoiselle declared. Driven also by the eagerness to learn, she was always in the company of artists and painters, ranging between the vanguards of arts and literature.

Without giving up femininity, while she removed the excess in the clothes, she added accessories such as bags, flowers, fine and costume jewelry, and shoes, most of them between the 1920s and the 1930s, which became her strong mark of style.

Alluring and a little arrogant, Chanel reinvented herself and promoted herself worldwide. She insisted on being the

model for her own creations. She saw in the others’ copying her clothes a confirmation of the fact that she had gone beyond simple fashion, incorporating her own style – an aspect that only attests to her modernity and seductive power.

In her looks, there are strong features of the Art Deco style, with straighter cuts, cubist and futuristic trends. Chanel simplified the forms and even confessed to Salvador Dalí that what she did all her life was simply change men’s clothing into women’s, as she believed that thus they gave a sense of power.

Androgyny was in the air. In 1922, Victor Marguerite’s controversial novel “La garçonnette” was launched, and its main character is the rebel young woman Monique L’Herbier, who, disillusioned with her boyfriend, starts her search of independence and freedom, challenging her family. She then has her hair cut, wears simple clothes, begins to work as a decorator, tries drugs and gets involved with another woman, which caused astonishment at the time. The comparison to Coco was inevitable.

Chanel was a voracious consumer of books. She found in literature a way to enrich her spirit, and several heroines became her inspiration: Antigone, Catherine de’ Medici, Joan of Arc, Emma (Madame Bovary).

She also dared, in 1921, with the collaboration of the Tsar’s perfumer Ernest Beaux, to create her first perfume, Chanel N° 5, naming it as the famous airplanes of that time. Numbers meant setting records and calculating profits. There were numbers on the Cubist paintings of Picasso and Braque, and the influence of Dadaist works with letters and numbers: Tristan Tzara had launched his manifesto in 1918. In addition, the perfume’s severe sobriety and geometry were also associated with male products. The work on Rue Cambon, 31 would never start without the studio and dressing rooms being completely perfumed. Chanel always said that, for a woman to be totally elegant, she should be wearing a perfume.

Simplicity and functionality pervaded her models, but always with an aura of sophistication. She started her career in 1909, selling hats. She had the collaboration of Étienne Balsan, cavalry officer, and the financial support of Boy Capel, her great love. Since then, her informal style aroused the interest of actresses, poets and singers such as Émilienne d’Alençon, Cécile Sorel and Sarah Bernhardt, who became promoters of her first productions. She believed that luxury must comprise comfort. And, for that, jersey was one of her greatest contributions.

In 1917, she met and became the best friend of Misia Sert, pianist and muse of painters like Renoir and Vuillard. Misia introduced Chanel to her circle of friends, which included great artists: Igor Stravinsky, Pablo Picasso, the poet Pierre

Reverdy and Count Étienne de Beaumont, patron of the arts and well known for promoting the most coveted masquerade balls in Paris. Count de Beaumont initiated her into the high aristocratic circles. Misia introduced her to Sergei Diaghilev, manager of the Ballets Russes, on a trip to Venice. Soon, Chanel decided to finance them for the presentation of “the Rite of Spring.” Among the collaborations to the dance company, Chanel produced the costumes for the ballet in one act “Le Train Bleu” (1924), with libretto by Jean Cocteau and music by Darius Milhaud; a cubist beach set made by Henri Laurens and a stage curtain by Picasso. The costumes were based on her collections, with the predominance of jersey. In 1920, she became involved with the Russian composer Igor Stravinsky, who gave her music lessons and told her stories about life in Russia.

On the Lido beach, in Venice, she launched another fashion: white pants, with a black jersey blouse, espadrilles and necklaces. Sunbathing and short hair were already part of the daily life of this new woman, free and independent. In the interwar period, the black dress came also as a trend, and became a symbol of the chic woman.

However, it was from the romance with Grand Duke Dmitri Pavlovich, grandson of Tsar Alexander II, that the Russian influence in her creations emerged: coats adorned with trims, chemises, blouses and tunics, all adorned with beads and pearls. He presented her with pearl necklaces, gold chains, crosses with rubies and emeralds. She traveled with Dmitri to Venice, where he showed her the Byzantine jewelry and Maltese crosses, later translated into the costume jewelry created in partnership with Count Fulco di Verdura. Dmitri’s sister, Grand Duchess Maria Pavlovna, ran an embroidery studio for Chanel, but Pavlovna soon opened Atelier Kitmir, and since its beginning Mademoiselle was her client.

Chanel kept searching for ideas in her daily life. In 1923, she was enchanted by the Duke of Westminster, and did not hesitate to take inspiration from the clothes of his boat crew and from the sweaters used in the icy islands of England to create berets, white silk pants, cardigans and the first version of the tailleur.

Chanel’s trajectory was marked by two stages: the first ended in 1939 with the German invasion. In 1953, she reopened her store at the old address and, in the following year, with unshakable confidence, she launched a new collection, confirming the tailleur of her early career as one of her iconic pieces. Mademoiselle Chanel created elegant clothes and scenery, and her life became a legend. She died in 1971, at the age of 88, and remains the symbol of the modern style of the 20th century.

¹ CHARLES-ROUX, Edmonde. Chanel and her world: friends, fashion and fame. The Vendome Press, New York, 2005.p.9.

Café Society— Balls and Salons in the 1920s and 30s

The term “Café Society” evokes a cosmopolitan world that brought together aristocrats, artists, stylists, choreographers and musicians in an atmosphere of magic and fascination in the 1920s and 1930s. It started in Paris, in the early 20th century, ascended to its peak in the 1930s and ended in Andy Warhol’s New York.

The great masquerade balls reigned during this period. The members competed with the splendor of their parties, the beauty of their houses, the size of their yachts and the ostentation of their jewels or their wardrobe, all of it exposed by the fashion magazines *Vogue*, *Harper’s Bazaar*.

The press was one of the engines of these events, building fashion, the couturiers’ as well as the artists’ reputation, and creating myths. Photographers like Cecil Beaton, Horst P. Horst and Baron de Meyer made the most symbolic records of this lifestyle. The models were women from high society. Great patrons fed the most original talents of the century. Picasso, Jean Cocteau, Salvador Dalí, Coco Chanel, Elsa Schiaparelli and the dancers of the “Ballets Russes” were some of the protagonists of this cultural elite that influenced the history of taste. The *Hôtels Particuliers* in Paris and the Venetian Palaces served as a backdrop for the Café Society parties.

Some characters, however, stood out in this cultural elite, be it for the sophistication of their palatial parties, such as Count Étienne de Beaumont, precursor of this bourgeois society, passionate about the avant-gardes; be it for the eccentric personality, like Marchese Luisa Casati, a true trendsetter of the 1920s and an inspiring muse of countless designers to this day.

In Brazil, the sophisticated circle of intellectuals, visual artists, poets and politicians who gathered for the salons, *soirées* and lunches in Higienópolis – São Paulo, at Paulo Prado’s house (1869-1943), had the same spirit of these events. Prado was one of the sponsors of the Modern Art Week in 1922. Descendant of one of the most traditional families in São Paulo, he was a coffee grower, investor, writer and patron. He spent seasons in Paris, where he maintained an intense social life with Brazilian and French

friends: Tarsila do Amaral, Oswald de Andrade, Blaise Cendrars, Albert Gleizes. He established an important link with the European avant-garde and brought to São Paulo the cultural news from Paris.

The role of patrons is significant in these circles. Above all, these people liked to show their life and their passions, exalting their taste for decoration, appearance, arts and fashion. Elegance and the art of living prevailed for the pleasure of some and the happiness of all.

Misia Sert – The “Queen of Paris”

Essence of the Belle Époque woman, Misia Godebska/Marie Sophie Olga Zenaide Godebska (1872-1950), known as the “Queen of Paris”, was a pianist passionate about worldly life. She belonged to a Polish aristocratic family and was a central figure in Parisian artistic life. She hosted memorable salons. She was one of the most liberal women of her time and patron of several of the most prominent writers, painters and musicians of the turn of the 20th century. She was portrayed by Toulouse Lautrec, Renoir, Vuillard, Bonnard and Vallotton and she was characterized as Princess Yourbeletieff in Proust’s literature – “In Search of Lost Time”.

Legendary in the musical world, erudite and tireless hostess of the artistic circle, Sert was confidant of businessman Sergei Diaghilev. Music was the strongest link between them, besides their relentless character and their Russian origins, as Misia was born in St. Petersburg. Both of them also played important roles in avant-garde magazines: Misia in “*La Revue Blanche*”, by her first husband, businessman, journalist and collector Thadée Nathanson (1868-1951), and Diaghilev in “*Mir Iskusstva*” (World of Art). He was one of the founders and editor-in-chief of the publication in 1899. Elegance was customary for them. Misia used to wear Worth and Paquin, and Diaghilev, the famous Charvet shirts, a luxury brand that dressed kings, princes and heads of state.

In 1905, Misia married the French press magnate, founder of the newspaper “*Le Matin*” (in 1884), Alfred Edwards (1856-1914), but in 1909, they divorced and he followed the romance with his mistress, the beautiful actress and fashion icon Geneviève Lantelme (1883-1911).

Her life changed when, in 1908, she met the Spanish painter José Maria Sert (1874-1945), whom she would marry in 1920. With him, she expanded her influence on Parisian artis-

tic life. Sert introduced her to Diaghilev’s avant-garde circle. She soon joined Countess Greffulhe and Princess de Polignac, and they became the biggest sponsors of the “Ballets Russes”. Misia would buy all the free seats for a presentation and distribute them to her friends if necessary. It was the effort of these women that turned the group’s first season of shows in Paris into reality. The success of the new company was resounding, and Misia’s house became the headquarters of the Russians: painters Léon Bakst (1866-1924) and Alexandre Benois (1870-1960) and dancers Tamara Karsavina (1885-1978) and Vaslav Nijinsky (1889-1950).

Protectress and inseparable friend of Diaghilev, she gave moral and financial support to the Ballets. A wise woman, she also encouraged Diaghilev’s collaboration with the French artists she admired: Ravel, Debussy and Jean Cocteau, which came into reality in 1912. She sponsored the production of “*L’après-midi d’un faune*” (1912), inspired by the work of the same name by the poet Mallarmé (1842-1898) and by the composition of Debussy (1862-1918); and “*Le Sacre du Printemps*” (1913), two performances staged by the then newcomer Nijinsky. In addition, for “*Parade*” (1917) to come on the stage, Misia brought together the new generation of creators: Debussy, Ravel, Erik Satie (author of the song), Jean Cocteau (author of the poems), Picasso, Marie Laurencin, among others.

Misia was a tenacious supporter of the arts. As Chanel – her great friend and admirer, but at the same time, critical of her behavior – declared to the writer Paul Morand (1888-1976), *she represented all women and all women were united in Misia*.

Art Deco and the “Roaring Twenties”

The end of the war was marked by a wave of exuberance and euphoria. Avant-garde movements spread across Europe: Fauvists and Cubists in the French capital, Futurists in Italy and Constructivists in Russia. It was also one of the moments of greatest intellectual verve in “the City of Light”.

Art Déco – whose name came from the International Exhibition of Modern Decorative and Industrial Arts, held in Paris in 1925 – is a modern style that reached its peak in the interwar period and left its mark on plastic arts, architecture, interior design, textiles, cinema, photography, fashion, jewelry and advertising. The inspiration came from several

sources: orientalism, animals and flowers from China and Japan, countries such as Egypt, African and Persian arts, besides some traditional Russian motifs.

The expansion of the deco style took place in the context of a huge technological advance, when all the eyes turned to novelties. Mass production of consumer goods was in strong development, and the increasing quality of advertising, focused on creating demand, aimed to seduce the potential consumers, stimulating their imagination. Design was everywhere.

Paul Poiret was one of the first couturiers to introduce the Art Deco style. His interest in oriental costumes, spread by the Ballets Russes in Paris from 1909, led him to establish the principles of modern clothing.

One of his greatest contributions was to build a bridge between fashion and the arts, bringing together talented artists in his studio. In 1908, he hired illustrator Paul Iribe and, in 1911, Georges Lepape to make his luxury albums printed on special paper, based on refined Japanese techniques. This innovative method brought about a radical change in the relationship between the designer and the illustrator: it was the beginning of a new era that culminated in Art Deco illustrations.

Several magazines were launched in this period: *Modes et manières d’aujourd’hui* (1912), *Le journal des dames et des modes* (1912), *Vogue* – English edition (1916), *Vogue* – French edition (1923), among others. However, the *Gazette du Bon Ton* (1912) was the responsible for the greatest collaboration between illustrators, couturiers and publishers. This publication, founded by Lucien Vogel (1886-1954), was specialist in revealing new talents. Vogel was son of the painter and illustrator Hermann Vogel and grew up among artists. He employed a group of young people from the École des Beaux Arts, to whom he gave total freedom to interpret the fashion and social life of their time. With the support of the greatest haute couture houses (Poiret, Chéruit, Doeillet, Lanvin, Doucet, Redfern and Worth), the *Gazette* became known for the highest quality fashion and advertising content, and it became one of the most important magazines in this field.

Among the artists that stood out in these magazines are George Barbier (author of the Cartier panther, the iconic symbol of the brand), Robert Bonfils (creator of the poster for the 1925 Paris Exhibition), Pierre Brissaud, André Marty, Charles Martin, Martha Romme, Helen Dryden, Gerda Wegener and others. Wegener was a woman ahead of her time. She was a pioneer in questioning gender constructions. Gerda illustrated for *Vogue*, *La Vie Parisienne* and specialized in female and erotic portraits, emphasizing the power

of women. Her fame peaked in 1925, and she was awarded at the International Exhibition.

In the early years of Vogue, all covers were hand-drawn. The magazine's founder, the American editor and magnate of communication Condé Montrose Nast (1873-1942) was a great supporter of this art. The 1920s were remarkable for fashion illustrations, and it was only after the 1930s that photography started to gain more space in the magazines.

This period was also marked by female protagonism in the labor market, accelerating the change process and leaving old patterns behind. The magazines set new trends for an emancipated and modern woman who had cut her hair (à la garçon), smoked in public, drove cars, flew airplanes, wore sports clothes, shorter dresses, long pants and prioritized comfort.

Meanwhile, the world of show business had the boldness of singer and music hall star Josephine Baker (1906-1975), who caused a scandal when she went topless on the stage, with her breasts covered only by necklaces, wearing a banana skirt. In addition, the actress and model Louise Brooks (1906 -1985), with her androgynous look, was the lively expression of this cry for freedom. Feminist movements and demands for voting were growing.

Paris was a "Moveable Feast", to the sound of Jazz and Charleston, and the city, rocked by the international avant-garde, completely subverted old customs. The "Roaring Twenties" and happiness were definitely declared: in the cabarets, from the "brasseries" (breweries) and the cafés of Montparnasse, to the world.

Elsa Schiaparelli

In 1927, Elsa Schiaparelli (1890-1973), with the encouragement of her friend and stylist Paul Poiret, of whom she was an unconditional fan, opened the first boutique in Paris: Schiaparelli Pour Le Sport. Their admiration was mutual, and Poiret presented her with several dresses. Born in Rome, niece of the famous astronomer Giovanni Schiaparelli, with whom she studied the skies, she lived surrounded by art and culture. Her mother was an aristocrat, descended from the Dukes of Tuscany, and her father, an intellectual and collector of Asian manuscripts, commanded the library of the magnificent Palazzo Corsini – a late-baroque palace near the Vatican in Rome, where they lived.

Schiap always kept in mind the references of the past, and her passion for the artistic world was clearly reflected in her fashion statement.

The rivalry with Coco Chanel became emblematic, and the comparison with Miuccia Prada, because of their revolutionary and subversive behavior, inevitable.

Schiaparelli and Chanel were symbols of the cultural effervescence of the pre-war years, and both sponsored, encouraged and hired talented and world-renowned artists. They were crucial to the Parisian society of that time, *le tout Paris*. With their innovative role in the fashion circle, they became the representatives of the free businesswoman of the 20th century – a role, in fact, clearly assumed by the no less daring and engaged Miuccia Prada, from the 1970s on.

Always connected to the artists of her time, Schiap made several collaborations. She was friends with Marcel Duchamp, Francis Picabia, Tristan Tzara, Man Ray, Alfred Stieglitz, Jean Cocteau, Christian Bérard, Giacometti, Picasso and Salvador Dalí, who described her studio in the 1930s as "the beating heart"¹ of Surrealist Paris. She believed that fashion could not be disconnected from the evolution of contemporary visual arts.

It was in Surrealism that she found her source of inspiration. She worked with Dalí several times, resulting in the creation of exotic collections: the hat in the shape of a shoe, the telephone purse, the desk suit with bureau-drawer pockets and the iconic Lobster dress worn by the Duchess of Windsor, one of the her best known pieces.

In 1927, she presented her first collection of sports pullovers under a strong Art Deco influence, with geometric motifs and the *tromp-l'oeil* effect – a great success. In addition to her always striking creations, she launched innovative materials for her clothes, such as the zipper, silk crepe, plastic and cellophane. For the first time, zippers were exposed in haute couture.

Always at the vanguard, she challenged the straight cut of the 1930s and produced looks featuring coats and suits with waisted jackets and shoulder pads, which would characterize fashion until the so-called "New Look", anticipating the "power woman" of the 1980s.

Schiaparelli brought vivid colors to her creations – a shock for her time, showing she was clearly in tune with Poiret. She created a bright shade of pink and called it "Shocking Pink". The color was used by Schiap in hats and in long embroidered capes. "Shocking" was also the name given to what would become her best-known perfume, launched in 1937. The bottle was shaped like the body of the then

1 "Schiaparelli And Prada: Impossible Conversations", Metropolitan Museum of Art, New York, May 10-August 19, 2012.p.28

famous film actress Mae West, who personified the boldness of the Schiaparelli style. It was designed by Argentine artist Leonor Fini, who was introduced to Schiap by the then gallery owner Christian Dior in 1933. Subsequently, Fini designed a series of models for Elsa Schiaparelli, published in the magazine Harper's Bazaar in 1939-40. In 1935, in the July edition of HB, an illustration by the Dutch painter Kees Van Dongen (1877-1968), "La Femme aux Étoiles" – which portrays a hooded cape named "Vénetienne" (Venetian), of the haute couture collection Autumn 1935 – perpetuated the stylist's creation. The cape – called Simoun – was made with crushed silk taffeta, created by Bianchini exclusively to Schiaparelli. At that time, Carmel Snow, editor-in-chief of the magazine, and her correspondent in Paris, Daisy Fellowes, were admirers and often wore Elsa's clothes.

In 1934, in the August, 13th edition, the cover of *Time* magazine was Schiaparelli. She was the first fashion designer to obtain this honor.

She launched collections inspired by fantasy. She was a pioneer in thematic collections, and one of the most iconic ones was "Le Cirque", with horses, elephants and acrobats on the trapeze embroidered in many pieces. Boleros, for example, had clown-head buttons, and there was an ice cream-shaped hat. Using embroidery and strong colors, she also made the "Astrologique" collection in 1938, which featured a luxurious cape with huge zodiac signs embroidered in gold, as well as the "Phoebus" motif – a radiant sun on a Shocking Pink fabric –, a magnificent work by Lesage. She also addressed themes such as music, the seabed and "Commedia dell'Arte", in which she introduced capes patterned with velvet diamonds.

The Maison, which was closed for sixty years, reopened in 2014 at the same address where Schiaparelli started – 21, Place Vendôme.

Carmen Miranda – The Tropical Style

Carmen Miranda (1909-1955) is the first multimedia artist in our country, a symbol of the Brazilian woman and a pioneer in attracting the international attention to tropical fashion. She personified the joy of the samba universe from Rio de Janeiro and disseminated a unique modern visual image. She was born in Portugal and came to Brazil at the age of one. From an early age, she showed the stages were her

home. She left Santa Teresa School, in Lapa district – Rio de Janeiro –, where she grew up and started to work at a clothes and tie shop. She used to make hats. With her charisma, Carmen soon attracted an elegant clientele for whom she often sang. However, she always dreamed of being a movie star.

In 1926, the singer was finally discovered at the National Music Institute. In 1930, she released her first album and soon became a huge success. She first became known throughout South America and then she reached Broadway in 1939, after being hired by the producer Lee Schubert (1871-1953). He watched her show at Urca and was enchanted by her performance and exotic costumes, which she created, designed and sewed herself. *You will see that I am a singer and I have a rhythm*, said Carmen in New York, land of musicals. In that year alone, she took part in more than 400 shows. Dubbed by the New Yorkers as "Bombshell", she set trends, and her Baiana costumes – from the movie "Banana da Terra" – spread quickly through the windows of 5th Avenue, taking the place of great brands such as Chanel and Christian Dior. Carmen created the "Miranda Look", marked by the use of a turban, a sensation in the 1940s which was adopted en masse in the rigorous context of World War II.

Fruit on the head, long round skirts, frills, many necklaces and the famous platforms of up to 18 cm, which lengthened her silhouette. Italian designer Salvatore Ferragamo was the creator of the pumps for her and other cinema divas. Created by Alceu Penna (1915-1980), the famous Baiana carnival costume was born in that decade. Designer and costume designer, Penna contributed to renew Carmen Miranda's image and collaborated with the artist's costume.

Stylists frequently recall the singer's tropicalist look with several patterns, embroidery, lace and skirts with cropped tops. In Brazil, Alexandre Herchcovitch, Ronaldo Fraga, Salinas and Rosa Chá have already been inspired by this artist. Prada, Dolce & Gabbana, Jean Paul-Gaultier and Stella McCartney are some of the international brands that have also paid homage to her.

In New York, Carmen was frequently at the houses of celebrities such as the Chilean patron and choreographer Marquis de Cuevas (1885-1961) and the socialite Grace Vanderbilt (1870-1953), and thus she enchanted William S. Paley (1901-1990), president of CBS (Columbia Broadcasting System), painter Salvador Dalí and Duke di Verdura. For these occasions, she was always spotless and never skimped on jewelry.

This huge success took the "Extraordinary Girl" and her balangandans to Hollywood, where she became a star. When she returned to Brazil, after being acclaimed by the people, she was accused of being "Americanized" for having sung her

songs in English. Disappointed, she went back to the United States and there she stayed until 1954.

Back in Rio de Janeiro, she rested at the Copacabana Palace Hotel to recover from the hectic life she used to have in order to fulfill an increasingly demanding schedule of shows around the world. This time, she could finally recover from her grief towards the country, which at last welcomed her with all the deserved recognition. She died at 46, and became one of the biggest myths of show business.

Christian Dior

It was in Granville, a seaside resort nicknamed “Monaco of the North”, where Christian Dior (1905-1957) spent his childhood in the villa “Les Rhumbs”. Built in the late 19th century, it was named after the nautical term that designates the thirty-two divisions of the wind rose. The residence was acquired by Dior’s parents in 1906. It has a conservatory, a huge park and a flower garden in front of the sea, on top of a cliff. In this garden, his passion for flowers and, above all, for his favorite ones, the roses, was born. A few years later, in Paris, during a walk, when he happened to find a mysterious star on the ground, Dior decided to open his maison, considering what happened as a sign of destiny.

A key character in the history of fashion in the 20th century, since the bold collection launched in 1947, at first “Corolla” and soon called “New Look”, Christian Dior ended the simplified and functional fashion line disseminated by Gabrielle Chanel. Seeking inspiration in the past, he made the Belle Époque be reborn, along with images that bring the vaporous hues of the painter Watteau and an opulence with which he consolidated his kingdom in haute couture, which fashion resumes periodically when dissatisfaction prevails. The “eternal return to the eternal feminine” brought a silhouette that evokes the culture of classical ballet.

Subverting all the references of the war period, he decided to erase the previous path towards men’s fashion, outlined by Chanel, and, based on an alliance with the textile magnate Marcel Boussac, Dior relaunched the textile industry, using huge amounts of fabric. He renewed the tradition of couture in France and invented an international fashion that reaffirmed the role of Paris as the capital of fashion.

Despite his appreciation for music and painting, he was prevented by his parents from pursuing an artistic career.

However, it is worth remembering that, before fashion, the direction of a gallery with his friend and art dealer Jacques Bonjean (1899-1990) was part of his résumé, from 1928 to 1934. Among the unpublished exhibitions at Rue la Boétie, 34, in the 8th arrondissement, there was the surrealist Leonor Fini (1908-1996), honored by Maria Grazia Chiuri in 2018 and to whom Monsieur Dior offered his first solo exhibition.

According to Maria Grazia, Fini embodied the strong women of the 1930s. Besides Fini, Alexander Calder (1898-1976), Alberto Giacometti (1901-1966), Georges Braque (1882-1963), Giorgio De Chirico (1888-1978), Max Ernst (1891-1976), Pablo Picasso (1881-1973), Raoul Dufy (1877-1953), Pavel Tchelitchew (1898-1957) and Salvador Dalí (1904-1989). The latter collaborated with the production of one of the looks for the Christian Dior fashion show at MASP – São Paulo Art Museum, in 1951. Encouraged by the museum’s founding director, Pietro Maria Bardi (1900-1999), it was the first show inside a museum in Brazil.

Six artistic directors succeeded him and built a name that today represents haute couture in France and in the world: Yves Saint Laurent, Marc Bohan, Gianfranco Ferré, John Galiano, Raf Simons and currently Maria Grazia Chiuri are part of the Maison’s creative team. In fact, the essence of Christian Dior’s spirit was preserved after the stylist’s sudden death in 1957. The *Bar jacket*—whose name evokes the bar at the Hotel Plaza Athénée, frequented by the women of the Café Society—, emblematic silhouette of the “New Look”, and the creative themes continue to serve as *leitmotifs* for all the designers who continued the founder’s vision of haute couture: art and photography, the profusion of colors and textures, Parisian elegance, neoclassical decor, exoticism and the flowers.

Gérard Uféras photographs—Dior Studio

A photojournalist with a brilliant career, Gérard is one of the greatest French fashion photographers, having received a series of awards, including the World Press Photo—Arts and Entertainment (1996). The thought-provoking work of this photographer comprises exhibitions, portraits and pictures for newspapers, books and magazines.

Gérard Uféras debuted in photography at the age of eight, fascinated by his father’s camera collection. However, it was the discovery of Henri Cartier-Bresson’s work by André Kertész and Willy Ronis that awoke him to photography as an artistic expression. Gérard is one of Ronis’s (1910-2009) cultural heritage managers, as they were close friends. Willy Ronis became famous for the humanistic and poetic images of Paris in the postwar period.

There are countless stories in Uféras’s career, among them the privilege of having photographed the Dior ateliers. These records resulted in the book “Dior 30, avenue Montaigne”, published in 2012, with texts by journalist Jérôme Hanover, Éditions Terre Bleue, and unveil the Maison’s creative routine. Uféras’s keen eye is surprising for the sensitivity he had to capture the spirit and elegance that eternalized the couturier’s DNA in Christian Dior’s *hôtel particulier*. Bearing in mind the revolutionary *New Look*, from 1947, he imprinted his contemporary perception of the mythical French house.

The backstage of haute couture, from the first sketch of a dress to the new collection fashion show, from the work of the *petites mains* (small hands—the artisans of the ateliers) during the tests on mannequins of a long leg shape to the refined beauty of a fashion model. Gérard says that he fell in love with the studios created by Monsieur Dior in 1946 and immersed himself in velvets and taffeta, walking through magical busts and charming pleats and thoroughly snapping everything. In a discreet way, he worked for several weeks among those who create and mold fashion. Haute couture, which, in general, is only unveiled on the catwalks, had the testimony of Uféras along the whole process of a collection. As an expert observer, he focused on all the art of manual work, showing and telling the story of fabrics, materials, gloss and the splendor of couture.

In 1984, Uféras started working for the daily newspaper Libération, and he has been a member of the French press agency Rapho since 1993. Passionate about music and theater, he crossed Europe and landed in New York photographing the backstage of operas and ballets for 20 years.

Uféras’ work today is part of important collections, such as Maison Européenne de la Photographie, in Paris; the French National Library; the National Gallery, in London; the Salzburg Festival, in Austria; the Collection of Henkel, in Germany; and the Moscow House of Photography.

Dior—The Magic of the Circus

With a show paced by the performance of the British company Mimbre, a female circus company, Maria Grazia Chiuri presented her creative chaos with the Haute Couture Spring/Summer 2019 collection at the Rodin Museum, in Paris. The ground marked by multi-colored diamonds alluded to the figure of the harlequin, and the models paraded among eighteen female acrobats, in a poetic atmosphere that mixed fashion and art. The scenery was created by the scenographer Shona Heath.

Chiuri’s androgynous concept, translated into the figure of the clowns in the arena, was full of artistic references, evoking the memory of the Maison’s creator. Christian Dior loved going to the Cirque d’hiver, where Richard Avedon captured the famous photograph “Dovima et les éléphants”, in 1955. “Dior’s Circus comes to town”, proclaimed a British television report in 1950, due to the Maison’s fashion show at the Savoy Hotel in London.

Paris has a long tradition with circus and, besides, it was between Rome—the birthplace of Maria Grazia—and Naples that the emblematic ballet “Parade” was composed, with its scenery and costumes designed by Pablo Picasso, for the revolutionary dance company of Sergei Diaghilev. This production, based on a theme by Jean Cocteau, was performed on Parisian stages in 1917.

The circus is a little world that goes from one town to another and transforms the city where it arrives. It is just like the fashion week, said the artistic director of Dior. The references to circus codes are evident: diamond patterns on jacquard, silk or organza; animals embroidered on skirts and flame motifs on long dresses.

The soft colors of the collection were mixed in layers with a technique to give the impression that the clothes were damaged and faded by time, as if they had just been taken from the traveling company boxes. The skirts, embroidered or inlaid with opaque sequins, were shortened until they became tutus and referred to circus, with its acrobats, tamers and equestrians.

Maria Grazia Chiuri composed her own “parade”. Transparent white shirts highlighted by collars or ribbons that look worn by time, leather corsets, sailor blouses and black jackets inspired by the tamer suits. The geometric clothing of the white clown, sober or luxurious, was reinterpreted with new embroidered materials and proportions.

These pieces emphasize the memory and social imaginary that surrounds the circus and its relationship with costumes, fashion and art, specially photographer and film director Cindy Sherman's work dedicated to the clowns.

The collection was conceived on an overlay of images: the woman's tattooed skin, which refers to the Victorian circus and its extraordinary phenomena, becomes a set with fantastic motifs that shape the body and tell a story under the dresses.

The androgynous clown, with references to Picasso's Rose Period, was the great representative of Chiuri's modernity in the Spring/Summer season in 2019, an expression of a desired equality where beauty, origin, gender and age no longer matter, only technique and audacity.

Interview:

Maria Grazia Chiuri

by Giselle Padoin

Feminism and art are recurring themes in your collections. How do you link them to history within your creative process?

For me, feminism is activism: an ever-present responsibility that expresses itself first and foremost through work and daily commitment. Art interests me for its ability to articulate thought in an immediate and powerful form, to foresee what the common concerns will be and place important issues at the heart of a unique, expressive language. The juxtaposition of art and feminism is for me a hugely inspiring force, because it shows how ideals and creativity mutually reinforce each other. My creative process consists of putting experiences and thought-provoking, interesting events alongside the history of the Dior fashion house, and filtering it all through my own sensitivities, my personal history, the baggage I carry with me from my past and that which captures my attention in the here and now.

Would you say that haute couture is an artistic, political and social manifesto?

Haute couture is a diverse and complex thing, a space for experimenting and for the impossible to happen, where attitudes, sensitivities, and a range of people all play a role. I want the clothing that I send out on the walkway to be the

expression of that complexity, to take on a meaning that goes beyond their materiality. I'd go so far as to say that I want my message, tucked between the folds of gorgeous clothing, to use that sublime materiality to express ideas and stances. I think it's extremely important to be aware of what is going on in the world and to have an opinion that, in a way, already means having a "political" attitude towards society. I am interested in creating a space where different players work together to reach a common goal, and in sending out an inclusive and positive message through the work that I do.

For the Dior Cirque Haute Couture Spring-Summer 2019 collection, you were inspired by Pablo Picasso's 1917 masterpiece, *Parade*. This iconic piece of modern art was a set for a ballet performed by Sergei Diaghilev's Ballets Russes and transfigured the growing symbiosis between art and fashion mode. What are the sources of the artistic emotion this revolution triggers in you? How do you feel this revolution has enriched the House of Dior's prestige?

For the Spring-Summer 2019 collection, I decided to think about parades because they are a ritual that brings together the world of the circus and the world of fashion. Rediscovering the work of Picasso and the story that links him to Diaghilev and the Ballets Russes, evoking the unique atmosphere that art, fashion and theatre created in Paris in those years, was thrilling for me. And it also confirmed that the direction my research was taking was rich in references and possible forays into fascinating territory. I don't think it's about "ennoblement", because I believe that fashion has the dignity and force to succeed only in showing its own inherent value. What I'm interested in is the crossroads where creative disciplines meet – art, theatre, performance, dance, fashion – and what that encounter brings about in each of these different fields. I celebrate and encourage this collaboration, these common intents, shared interests, and passions carried out together and made tangible and communicable. This really excites me: being able to weave such a vast and varied network of references and people, being able to make the identity of the Dior house as open and rich as possible, in order to bring it into its rightful place in the future it deserves.

What are the common threads in your research when you are creating a collection?

I work a lot with the archives, which I visit periodically not only in search of inspiration and references, but most of all to study the history of this extraordinary fashion house. It is

a fount of ideas that lets me build a message as global and inclusive as possible. Then there's my fascination with words, and I can't help but be struck by the different levels that well-written texts and slogans can be read on. For example, that's where the decision to use the phrase by Chimamanda Ngozi Adichie, "We Should All Be Feminists", for my first collection, came from. And from there, to think about Linda Nochlin and Robin Morgan, looking at art and female artists to tap into their powerful work and memory.

In general, regarding my creative process, making words and images of our global cultural heritage interact with today's thinking and the ideas of grace and feminism that make up the Dior codes has been my way of making a statement about how I work. I'll continue moving forward in this way, using a range of methods for each collection, but always staying true to the guidelines set out from the start, which for me are a sort of declaration of intent, a manifesto.

Monsieur Christian Dior played a revolutionary role in the history of fashion during the 1940s and 1950s. Which codes do you feel you share with him and which ones has he bequeathed you?

The first person I wanted to get to know when I came to Dior was Monsieur Christian Dior himself. I met him through his autobiography and other writings: I studied his work, his approach, his passions, obsessions, looking to distil his idea of fashion into key concepts that serve collection after collection, and that have become indispensable references, challenges, or ideas born of a specific time that it is my duty to retrieve and re-present through the lens of the present. Without a doubt that which I thought about the most is femininity, which expresses itself through codes like the Bar jacket, products made based on the female body, the use of colour, the choice of fabrics, embroidery and decorative elements. I think that femininity is the code that I "received" from Monsieur Dior that I wanted to reinterpret in today's world.

Once you have conceptualised your design, how do you work with the "petites mains" to breathe magic into a collection in the Dior ateliers?

For me dialogue is fundamental, just like working side by side, fixing what went wrong, looking each other straight in the eye and that flash of instant understanding. I like dialogue, talking about my ideas, and the conversations I have had with all of the amazing people in the Dior atelier have always been opportunities for learning and discovery. Each time I'm amazed at how they manage to translate what I

have in mind into perfect creations, down to the last detail. The very essence of fashion, and in particular haute couture, is just this capacity to use the savoir-faire of ateliers to give "wearable" shape to an idea, make a vision palpable, through the use of tried and tested techniques and exceptional materials. Working together is the key, also because it creates a space for the unexpected to happen, that brilliant idea that makes everything better, and that can only be the result of multiple minds and hands coming together.

Do you think that each successful Dior collection contributes to the much-needed recognition of feminism?

What I know for sure is that the work done so far has been positive in raising the collective awareness about feminism – as a struggle but also and especially as a daily practice that is, hopefully, more and more widespread and natural. The scope, in terms of communication, of the Dior house is so far-reaching that it's our responsibility, as captains of such an important realm as global fashion, to use the tools at our disposal to affirm how necessary it is to think about women, their needs, their rights, and what makes them different and unique. As a designer and as a woman, I think a lot about my role in society, and I want to convey these thoughts through my collections, whose success is the proof that the language I use and the messages I am looking to get across are shared. And that makes me happy and proud.

How do you perceive the evolution of fashion in the future and as a designer? What will be your guideline at Dior?

I think these are extremely interesting times for designers. The critical issues that have emerged during this complicated period have thrown the limits and inconsistencies of the society we live in into stark relief. As designers, we are in a position to respond pro-actively to such crises and propose solutions that satisfy the desire for change. The drive to create goes hand in hand with the need to be in step with society on its continuous march forward (and hopefully toward something better). This is an extraordinary opportunity to fight our chosen battles concretely, and I expect fashion to respond vigorously and enthusiastically and to re-invent itself, becoming unapologetically more sustainable and more political. Without ever forgetting fun, beauty and reverie, which are important aspects of fashion.

At Dior we aim to learn from the strategies and new procedures put into place these past few months: embracing

technology as a second nature, instant communication, and direct contact with the audience we want to target. But we are more than happy to be able to see each other again, and indeed we have come to appreciate the value of simple but fundamental acts, like choosing fabric and materials by touching them with our own hands, checking prototypes directly from those who produce them, and communicating with craftsmen to witness them find fresh solutions to turn our ideas into reality. Our only guideline, at this point, is to appreciate every step of the journey for the relationships it generates, ultimately resulting in a product that reflects the passion of all those who contributed to making it, and especially that is culturally, environmentally and socially sensitive: a manifesto of the kind of tomorrow we want.

Cristóbal Balenciaga

Considered the architect of the body with his precise cuts, Balenciaga (1895-1972) marked an era and brought the purity of the lines, printing a timeless style that influenced the future of fashion and countless designers.

Christian Dior considered him “the master of us all”,¹ a constant echo on the pages of the great fashion magazines such as *Elle*, *Harper’s Bazaar*, *L’Officiel*, *Vogue*. He knew how to draw, cut and sew perfectly. If we go through the history of fashion, we can draw a parallel of his pieces and the ones made by designers such as Paul Poiret, Mariano Fortuny, Madeleine Vionnet and Coco Chanel, precursors in the liberation of the female body from the controversial corsets in the 1910s and 1920s.

In addition, Balenciaga had an impact on the avant-garde of the 1980s and 1990s, such as the Japanese – Rei Kawakubo (Commes des Garçons) and Yohji Yamamoto – and the group of Belgian designers known as “The Six of Antwerp”, especially on Ann Demeulemeester, designers who somehow found in Balenciaga’s minimalism a guiding thread to create. In Brazil, the stylist Cló Orozco (1950-2013), owner of the brand Huis Clos, was one of the admirers of his conceptual work.

Mme Grés, Jeanne Lanvin, Issey Miyake, Courrèges, Martin Margiela, Iris Van Herpen and Alexander MacQueen are other designers who have found references and sources of

inspiration in the Spanish fashion designer who used the kimono as a creative pillar. Fascinated by black, he became known for his loose clothes, taking the focus away from the women’s waist and emphasizing their neck, shoulders and bust.

If compared to contemporary designers, what is really surprising is that his audacious models, plenty of volumes and architectural lines, could easily parade in any fashion show nowadays.

Born in Guetaria in 1895, the son of a dressmaker, he opened his first House in 1915, in San Sebastian, Spain, encouraged by the Marquise of *Casa Torrès*. He had the royal family as clients, and soon he expanded to Madrid and Barcelona. However, in 1937, with the Civil War, he ended his activities in his country and moved to Paris, where he opened his haute couture maison, at 10 Avenue George V. He was immediately successful and dressed women like the Duchess of Windsor, Grace Kelly and Marlene Dietrich.

Inspired by the drama in the Spanish painting, by the work of Velazquez and Zurbarán, he created his unique style. Dresses with a straight silhouette, the trapezoid silhouette, geometric patterns, 3/4 sleeves and short capes are among his most iconic inventions, always using his precious technique and sophisticated fabrics.

He considered fashion an art and declared: *A couturier must be an architect for design, a sculptor for shape, a painter for color, a musician for harmony and a philosopher for temperance*,² and so he created artistic shapes, conceiving inherent meaning and image of the female body – a concept also followed by André Courrèges and Hubert de Givenchy, who worked with him.

Comfort, elegance and technical innovation always guided his creations, and his most daring moment was when he ended his show in 1967 with a wedding dress made with a single seam.

In 1968, however, Balenciaga, who reached the peak of his career in the 1950s and 1960s, disenchanted with the exponential growth of ready-to-wear and mass production, closed his Maison. He died in 1972.

For Nicolas Ghesquière, the young stylist who has given new breath to the brand since 1997, Balenciaga invented minimalism in fashion, with the idea of movement in the depuration of forms. Today, the maison is under the command of the Georgian Demna Gvasalia, who claims to connect with the heritage of the master while thinking about the body of who will wear the clothes.

Cristóbal Balenciaga was one of the greatest couturiers in the history of fashion, and his cuts continue to influence contemporary designers and designers who have also radicalized the transformation of the female silhouette.

Hubert de Givenchy

Hubert James Marcel Taffin de Givenchy (1927-2018), a French aristocrat and fashion icon, founded the House of Givenchy in 1952.

Born in the North of France, in Beauvais, in 1927, he arrived in Paris at the age of 17, to become the quintessence of postwar French haute couture. Passionate about fashion since the age of ten, his dream was to meet Balenciaga. He debuted in this métier in the 1940s with Jacques Fath. In 1946, he worked for Robert Piguet and, the following year, with Lucien Lelong for Elsa Schiaparelli, where he was appointed artistic director. At Schiaparelli’s Maison, he was one of the precursor of the luxury ready-to-wear, as he created a set of blouse, skirt, coat and pants inspired by sportswear. In 1952, for his first collection, he invited the model Bettina Graziani to open the show with a white linen blouse, the famous “Bettina Blouse”. Only in 1969 did he create his menswear.

He was a great collector of art and antiques, continuing what he had learned with his grandfather that collected rare fabrics. In fact, he credited his vocation as a couturier to this experience. Many of his pieces are in his castle in the Loire Valley, where he lived until recently with his partner and friend Philippe Venet.

Elegance and simplicity became his mantra and also brought him closer to Audrey Hepburn, who immortalized him on movie screens with the costumes he created for the characters of the films “Sabrina”, “Breakfast at Tiffany’s”, among others designed by the stylist. The beginning of this partnership, however, was not so simple. Givenchy refused to make her costumes at first, claiming that he did not have the gift of the *petite mains* from the big ateliers. However, after a dinner offered by the actress herself, he was enchanted by her and elected her as his muse and eternal friend. Hepburn considered him much more than a stylist: for her, he was a personality creator.

Givenchy designed for other movie stars and celebrities, such as Jackie Kennedy, Princess Grace of Monaco, Jane Fonda, Elizabeth Taylor and Wallis Simpson.

The philosophy of elegance and simplicity was also what connected the creator to his great idol, Cristóbal Balenciaga. They met in 1953, in New York, and they soon became friends. Making a simple dress, where there is nothing but a line, this is haute couture,¹ the Spanish creator used to say.

The same architectural trait and precision of the cuts of Balenciaga, his greatest master, draw attention in Givenchy’s creations. Innovation, for him, was in the best version of a piece as simple as a black dress. *The little black dress is the hardest thing to realize*,² he declared in 2010 to the *Independent* (edition of June 7).

In 1957, he presented one of his most striking looks: the sack silhouette. The dress hung loosely, regardless of the shapes of the body underneath; it prioritized the woman’s comfort and desire.

It was also in the 1950s that Givenchy visited Brazil and praised the beauty of Brazilian women – for him the only ones who could rival the Parisians. In May 1956, he presented his creations in the Golden Room at the Copacabana Palace and visited the traditional Bangu Factory in Rio de Janeiro. Impressed by the quality of the cotton he found at the factory, he said it was equivalent to the best in France: *While looking at these fabrics, I feel like creating, drawing*,³ he said in an interview for the newspaper *O Globo* – edition of May 26, 1956. Givenchy then designed a cotton collection, ordered by Bangu factory.

In 1957, he presented one of his most striking looks: the sack silhouette. The dress fell loosely, regardless of the shapes of the body underneath; he prioritized the woman’s comfort and desire.

During this period, he started a great friendship with one of the most elegant women in Brazilian society, Carmen Mayrink Veiga, who passed away in December 2017. He was her beloved couturier.

The couturier sold his brand to the French group LVMH (Louis Vuitton Moët Hennessy) in 1988, leaving its creative direction a few years later, in 1995. In the same year, he returned to Brazil and took part in the opening of the 1st Brazilian Fashion Congress, organized by the Zuzu Angel Institute and by the Veiga de Almeida University.

Givenchy considered elegance an innate characteristic: *You must, if it’s possible, be born with a kind of elegance*.⁴ But, above all, he recommended to always simplify.

1 and 2 Museu Cristóbal Balenciaga, Getaria, Spain.
<https://www.cristobalbalenciagamuseoa.com/>

1 <https://www.independent.co.uk/life-style/fashion/features/hubert-de-givenchy-it-was-always-my-dream-to-be-a-dress-designer-1993047.html>

2 <https://www.independent.co.uk/life-style/fashion/features/hubert-de-givenchy-it-was-always-my-dream-to-be-a-dress-designer-1993047.html>

3 <https://acervo.oglobo.globo.com/frases/olhando-estes-tecidos-vem-me-vontade-de-desenhar-22480932>

4 <https://www.independent.co.uk/life-style/fashion/features/hubert-de-givenchy-it-was-always-my-dream-to-be-a-dress-designer-1993047.html>

Yves Saint Laurent

Yves Saint Laurent (1936-2008) was born in Oran, Algeria, and never forgot his African roots, as he chose Morocco to be an oasis of creation.

In 1954, he settled in Paris and enrolled in the École de la Chambre Syndicale de la Haute Couture. With the early death of Christian Dior in 1957, he became the Maison's new stylist. In 1958, he presented his first collection – the Trapeze line, an absolute success, which resulted in the Neiman Marcus award. Four years later, in 1961, he opened his own haute couture house.

Paris enshrined him. There he kept his productive HQ, his studio and his gigantic personal collection, presented to the public at temporary exhibitions around the world and at the current Pierre Bergé-Yves Saint Laurent Foundation museum, since 2004. It is a very rich heritage, which comprises revolutionary looks from the history of fashion.

Yves Saint Laurent established his own dialogue with art to show his admiration for great masters. His love for theater paved the way for the artistic connections he made throughout his career. In the 1950s, he started with costume designs and scenarios for plays and, in the 60s, for cinema. Catherine Deneuve became a great friend and his muse. He signed the actress's costume for the films "The Mississippi Mermaid", by François Truffaut, in 1969, and "La Belle de Jour", by Luis Buñuel, in 1967.

They are unforgettable: the daring Mondrian collection, Winter 1965 – the collection inspired by the abstract work of the Dutch artist Piet Mondrian (1872-1944) and the "cocktail dresses", a tribute to the Russian-born French modernist painter Serge Poliakoff (1900-1969). Almost as an omen, in 1931, Mondrian declared: *Not only does fashion accurately reflect an era, it is also one of the more direct forms of visual expression in human culture.*¹

Soon came the Pop Art collection (Winter 1966), influenced by the American movement which highlighted Andy Warhol (1928-1987), Roy Lichtenstein (1923-1997), Tom Wesselmann (1931-2004) and Ellsworth Kelly (1923-2015). Warhol was a challenger of mass culture besides having an

aversion to conventions and to the Establishment. He staged memorable happenings in his studio, "The Factory", bringing together young people, bohemians, artists, models, musicians, filmmakers, drag queens, transsexuals, poets, socialites and Hollywood celebrities. Everyone inspired him and made the "Factory" a legend. He worked in the fashion world as an illustrator for Glamour, Vogue, Harper's Bazaar magazines. In 1972, he painted a series of portraits of Saint Laurent.

In the 1980s, Yves Saint Laurent paid tribute to Matisse and Braque. Soon came the Bonnard and Van Gogh jackets (1988); also, the dresses with busts and hips sculpted in gold-galvanized copper by the nature lover, sculptor and designer Claude Lalanne (1925-2019) – Winter 1969 collection. The pieces were molded on the body of the star model of the decade Veruschka. Lalanne also developed a costume jewelry collection for the House. In 1979, there was the tribute to Sergei Diaghilev and his collaboration with Picasso. In 1981, the Fernand Léger skirt. In 1988, the summer collection was designed on capes with cubist motifs and collages, besides the "Picasso" jackets.

In 1966, he was innovative and opened the first luxury ready-to-wear boutique: Saint Laurent Rive Gauche. He launched the first women's tuxedo, which became a classic in the women's wardrobe. Unthinkable for the time, today the androgynous look of the woman in a suit is an "essential".

In the 1960s, in the wave of artists and bohemians, he ventured on the Marrakech Express with Pierre Bergé, an inseparable companion. In 1966, just 10 days after being in Morocco, they bought their first house, "Dar El Hanch" ("House of the snake"). Marrakech was the place considered by Saint Laurent as an "exile" and played a fundamental role in the growth of his art, booming his creative explosion. *Before Marrakech, everything was black*, said YSL. There, the colors came up in his collections, besides the capes, djellabas and sirwals.

The impact of Africa was translated into one of Saint Laurent's iconic pieces, the "Saharienne": military clothing, used in battles and expeditions in the sub-Saharan savanna and immortalized by the star model, Veruschka; also into the legendary spring-summer collection of "Bambara" dresses, in 1967, which revolutionized the patterns of haute couture. For the first time, raffia and linen were embroidered with wooden and glass beads.

With the provocative "Forties" collection of 1971, which referred to the years of Occupation, he caused a furor and was heavily criticized on the covers of the main fashion magazines and the international press, which considered it uninspired. After the turbulent May of 1968, which had shaken

France with protests, the stylist's intention was to bring renewal to haute couture to please the young, seeking in the spirit of the streets the ideas for a new revolution. The inspiring muse was Paloma Picasso, who wore clothes bought at the "marché aux Puces" (Flea Market): she wore turbans and platform shoes with wooden heels, shorter and tight jersey dresses, and artificial flower accessories.

The typical look of the rationing due to the post-war production limits for fabrics and leather favored a utilitarian fashion for an active woman. Even though Saint Laurent was misunderstood, he did not surrender and remained convinced of the originality of his rupture, which was later acknowledged. In the Autumn/Winter collection of 1971, he also designed the famous "dress with a bare back" made of crepe and black lace. This iconic photo of the dress, taken by Jeanloup Sieff, is a symbol of fashion photography and alludes to the work of Man Ray, "Le Violon d'Ingres" (1924). Still on the path of provocation, he posed nude for the male perfume "Homme".

In 1972, he started a partnership with Loulou de la Falaise to create accessories.

The passion for Asia also led Saint Laurent to conceive a series of ethnic collections (from 1960 to 2000), showing all the mastery of the embroidery made in the studios of the maisons Mesrine and Lesage, colorful and luxurious fabrics and patterns. India, China and Japan: he explored the culture of these countries and decoded it into splendid saris, jackets, tunics, suits, skirts, dresses and kimonos. In 1977, there was another controversy due to the launch of the oriental perfume "Opium" – which, with its strategic name, was an instantaneous success. In 1991, he declared: *I have approached all countries through the dreams. I just have to look at a very good book about India to draw as if I had been there. This is the role of imagination.*²

In 1976, he launched the emblematic "Russian" collection: wide skirts, embroidered coats, jackets and turbans inspired by the "Russian Ballets". It was considered revolutionary and made headlines in the New York Times.

Spanish drama and admiration for Diego Velázquez (1599-1660) were revealed in the form of boleros embroidered with trims and black wedding dresses in the 1980s.

The path traced by Saint Laurent, who established a direct connection with the arts, was opened by Paul Poiret in the early 20th century and was continued by several names of haute couture: Jacques Doucet, Elsa Schiaparelli, Sonia

Delaunay, Gabrielle Chanel – all of them under the impact of modern movements: surrealism, dadaism, cubism, futurism, abstractionism. This initiative grew stronger among contemporary stylists and artists, and today the countless exchanges, which have no borders, are inherent in the fashion world.

In 2002, Yves Saint Laurent said goodbye to fashion. He died in Paris, in June 2008.

Haute couture in Brazil

When talking about Brazilian haute couture, there is a name or a "symbol" that immediately comes to mind: Dener Pamplona de Abreu (1937-1978). Considered one of the pioneers of Brazilian fashion, he was the first to market his name as a brand. He was an irreverent mediatic artist, which helped him to become a celebrity. He was born in the municipality of Soure, Pará State, in Marajó island, but he debuted in the fashion world, at the age of 13, at Casa Canadá, in Rio de Janeiro in 1948. It was there that he learned his secrets. This House, which opened in 1935, was considered the largest in the field of haute couture, and was run by Mena Fiala for 35 years, another key character for the growth of fashion in the country. Casa Canadá reached its peak in the 1950-60s, known as the "Golden Years" of Brazil. It introduced fashion shows and ready-to-wear, and was an importer of French fashion. The House provided the clothes for Brazilian elegant women, such as the patron of the Belle Époque in the capital of Rio de Janeiro, Laurinda Santos Lobo (1878-1946). Laurinda built a bridge between Brazil and Paris; in her cultural salons – Salão de Laurinda – in Santa Teresa neighborhood, she brought together the Modernists of the 1920s, such as the painter Tarsila do Amaral, the composer Villa-Lobos and the dancer Isadora Duncan; she sponsored musicians and poets.

In 1954, Dener went to São Paulo and opened a studio: "Dener Alta-Costura", at Praça da República. He set trends, valued the country's raw material and made Brazilian women leave aside the French brands, which he refused to copy. He admired the purism of Cristóbal Balenciaga, whom he called "pope" and whose couture he had the opportunity to appreciate during a season in Paris. Following his will to make a genuine fashion, he became a star, magazine cover,

¹ Benaim, Laurence; Steele, Valerie; Lang, Jack; Saillard, Olivier. *Les Musées Yves Saint Laurent, Paris Marrakech, sous la direction scientifique d'Aurèle Samuel*. Musée Yves Saint Laurent Paris. Presses D'Auria, Sant'Egidio alla Vibrata, Italie, 2017, p.119.

² Catálogo "L'Asie Révée d'Yves Saint Laurent", *Les Musées Yves Saint Laurent, Paris, sous la direction d'Aurèle Samuel*. Musée Yves Saint Laurent Paris, Édition Gallimard, Paris, 2018, p.73.

TV character and lived surrounded by personalities from the world of culture, business and politics. Among his famous clients were the first ladies Sarah Kubitchek and Maria Teresa Goulart, and so his fame grew bigger and bigger.

Dener was one of the couturiers who was part of Rhodia's select group of designers in the 1960s. In 1965, he married Maria Stella Splendore, and they had two children. They divorced in 1969 and in 1975 he married his friend Vera Helena. In the 1970s, he launched his autobiography "Dener – O Luxo" ("the Lux") and also a book on basic cutting and sewing.

The course of fashion started to change with the expansion of ready-to-wear clothing. Dener complained about the lack of support for national couturiers. In his book, he asked himself: Why do I force haute couture? Because it is a country's fashion laboratory. Haute couture inspires models, moves the gear of all the fashion world, sets patterns, styles. No country has its own fashion without an haute couture of excellence.¹

His biggest competitor was Clodovil Hernandes, another national sewing master. Other prominent names were: José Ronaldo, Guilherme Guimarães and Rui Spohr, who gained more know-how in Paris in the 1950s alongside Christian Dior and Yves Saint Laurent. In addition, Conrado Segreto, who was fascinated by the luxury of French fashion, modernized Brazilian haute couture.

Rose Benedetti Design

Reference for the jewelry and luxury accessories design in Brazil, Rose Benedetti has been working for almost 50 years. She started producing in the 1970s and, in the 1980s, she was part of Núcleo Paulista de Moda, a regional fashion group which aimed to strengthen Brazilian genuine brands. Among the group's designers were Glória Coelho, Cló Orozco (1950-2013), Ana and George Kauffman, and others.

This work, started by the designer as a hobby, enchanted her friends and expanded throughout Brazil. She credits her notability to the fashion designer Clodovil Hernandes (1937-2009), who commissioned her to produce costume jewelry

¹ Abreu, Dener Pamplona de. "Dener – O Luxo". 3rd ed ver. São Paulo: Cosac Naif, 2007, p.110.

to complement his looks. That was how she charmed fashion editors Costanza Pascolato and Regina Guerreiro, from Cláudia and Vogue magazines. Her great inspiration was always Coco Chanel, a pioneer in adding luxury costume jewelry in abundance to her looks of the day.

Rose ended up attracting the attention of Yves Saint Laurent. In 1975, she went to Paris at the invitation of the stylist. This meeting resulted in a licensing partnership for the French house to reproduce the YSL costume jewelry. This collaboration lasted for 15 years and earned her a collection of 400 original pieces from her master's iconic collections, such as the coin jewelry collection "Le Maroc de Delacroix" (1978). *Everything was made here [in Brazil]. I would go to Paris, choose the products together with the brand and make them identical in Brazil. I worked with all the brand's suppliers in France and developed the same techniques in Brazil, everything was approved by Monsieur Yves Saint Laurent*, she says.

Today, Benedetti continues to create in her atelier in São Paulo, where she develops sur mesure pieces, besides working as a consultant for other Brazilian brands.

Fernanda Nadal – Embroidery School and Studio

Designer Fernanda Nadal, from the state of Paraná, has been working with stone embroidery in her school and studio since 2002. The samples in this exhibition were specially created for it. The experience of the Embroidery Studio, available to visitors, reveals the Lunéville embroidery. The technique, inherited from French haute couture, was created in the city of Lorraine, in the Castle of Lunéville, and dates back to the first half of the 19th century – 1810. Its purpose was to imitate the lace of Venice, Flanders and Valencia.

"My inspirations come from the French technique of Lunéville (*Point-de-Lunéville*) with my touch of different styles of manual embroidery, materials and textures. To show the public the countless possibilities embroidery can offer in the field of fashion, decoration and art" – she says. To create her embroideries, Fernanda finds inspiration in everyday life, nature and research made on the history of art

and fashion. "I see embroidery as a visual art form, where the pieces are eternal, and I don't stick to trends", she adds.

Lunéville embroidery, which was developed with the use of a crochet hook, is widely used by Maison Lesage. The famous French embroidery house is the continuation of the legendary Michonet house, founded in 1868. Maison Michonet itself followed the development of haute couture in France as a supplier for special requests from the court of Napoleon III, Parisian theaters and great tailors, such as Charles Frédéric Worth, Doucet, Paquin, Callot Soeurs. It was purchased in 1924 by the embroiderer François Lesage's parents, and later by Chanel in 2002.

The Lesage Archives – the largest collection of artistic embroidery in the world – has more than 70,000 samples from different periods. A heritage that visits the history of embroidery and fashion since the 19th century, a treasure produced by artisans of excellence and embroidered for tailors such as Madeleine Vionnet, Elsa Schiaparelli, Cristóbal Balenciaga, Yves Saint Laurent, Christian Lacroix, Christian Dior and Chanel. This vast collection is a kind of sacred temple for designers, who often use it as a source of inspiration.

Fernanda Nadal has a postgraduate degree in Fashion and Culture from UEL (Universidade Estadual de Londrina - State University of Londrina) and is a specialist in Footwear Design. She studied fashion with Marie Rucki, stylist and director of Studio Berçot in Paris, and with designer Glória Coelho, from the state of Minas Gerais, a reference in Brazilian fashion, among others. In addition, she has studied embroidery at the École Lesage in Paris. A world reference in embroidery for haute couture, Maison Lesage School was created by François Lesage in 1992 to transmit his *savoir-faire*. Today it is part of Chanel's Ateliers Métiers d'Art.

The Art in Brazilian Patterns

It was based on the approach of fashion to art that Brazilian fashion definitively imprinted its national identity. The initiative, which came from the French company Rhodia, in the 1960s, was led by Italian publicist Livio Rangan (1933-1984), and his fundamental partnership with the illustrator, costume designer and stylist Alceu Penna (1915-1980). The stage was Fenit (National Textile Industry Fair), and their aim was to

promote the company's new production of synthetic yarns and fibers through shows or parade shows, complemented by art, dance, music and theater. The events not only became the biggest attraction of the fair, but also started to boost it. This formula, which was very popular in the European scenario, was a success. The historical pieces, with patterns signed by visual artists and created by great Brazilian designers, constitute what nowadays is the legendary collection of Rhodia (79 pieces), donated to MASP in 1972, and they became symbols of our genuine national fashion.

Brazilian culture was experiencing a revolution in this period, with movements that fostered creative freedom. The Tropicalist aesthetic was at its peak, and the artist Hélio Oiticica (1937-1980) was one of its exponents. He had his multisensory installation "Tropicália" presented at the Museum of Modern Art in Rio de Janeiro (MAM-RJ) in 1967. This ambience-art joined a series of symbols of Brazilian culture and referred, at the same time, to the national and international vanguards, and so it influenced music, theater and cinema in Brazil. The impact was so intense that soon afterwards it would lend its name to the album released in 1968 by renowned musicians of the time: Caetano Veloso, Gal Costa, Gilberto Gil, Nara Leão, Os Mutantes, Tom Zé.

The 1960s were marked by ruptures, and young people were at the heart of these transformations. London was living its splendor with the Swinger rebels, and it was the new trend-setting center, tendency led by the Beatles and the Rolling Stones. Street fashion and rock'n roll spread across the world. In 1966, the cover story for the April issue of Time magazine coined the term "Swinging London" to show the cultural revolution that was taking place in the conservative England. Stylist Mary Quant launched her mini-dresses, and Twiggy became world famous as the model who defined the aesthetics of that time. The sixties brought political and social changes, and feminism stuck its flag with the sexual revolution. Mass consumption was declared, and the advent of Pop Art by Andy Warhol became cult.

Brazil followed the avant-garde atmosphere and, in the wave of these novelties, Rhodia saw the opportunity to establish national genuine fashion, as it had both the work of haute couture studios and contemporary art promoted at the same time. Pop art, concrete, neo concrete, abstract, optical and kinetic art imprinted the pieces launched in the parade show. Rangan masterfully portrayed the innovative spirit and sought the elite of the artistic world to engage in the company's project, Which unprecedentedly showed creative Brazil and Brazilian themes at home and abroad.

The designers Alceu Penna (1915-1980), Dener Pamplo-na (1937-1978), José Ronaldo (1933-1987), Jorge Far-ré, Ugo Castellana (1928); and the artists Aldemir Martins (1922-2006), Alfredo Volpi (1896-1988), Antonio Bandeira (1922-1967), Carlos Vergara (1941), Carmélio Cruz (1924), Fernando Martins (1911-1965), Genaro de Carvalho (1926-1971), Glauco Rodrigues (1929-2004), Hércules Barsotti (1914-2010), Nelson Leirner (1932-2020), Tomoshige Ku-suno (1935), Willys de Castro (1926-1988), among others, formed the selected team.

Rhodia is a French company that was established in Bra-zil in 1919, as a chemical industry. Today it belongs to the Belgian group Solvay. In the 1950s, the production of syn-thetic yarns and filaments began. The fashion shows went on until 1971, promoting national haute couture as they be-came a landmark in the intersection of fashion with other artistic expressions in Brazil.

Zuzu Angel

A stylist from Minas Gerais born in Curvelo, Zuzu Angel (1921-1976) is an icon of genuine Brazilian fashion. She started sewing for her family. In 1943, she married Canadian Nor-man Angel Jones, with whom she had three children: Stuart, Ana Cristina and Hildegard. Living in Rio de Janeiro, from 1946 on she stood out in the local high so-ciety, as she charmed the first lady, Sara Kubitschek (1908-1996), and soon she began to make clothes for international actresses such as the Hollywood star Yvonne de Carlo (1922-2007). She was a pioneer in using themes of the Brazilian national culture: cangaceiros (social outlaws from the north-east region in the late 19th and early 20th centuries), baianas, flowers and parrots. *I am Brazilian fashion*, she used to say. The pieces, patterned and made of Brazilian cotton, referred to famous characters: Lampião – Virgulino Ferreira da Silva (1897-1938) – and Maria Bonita – Maria Gomes de Oliveira (1911-1938) –, northeastern cangaceiros, or the singer and actress Carmen Miranda (1909-1955). They were also en-riched with elegant elements of local crafts: lace, embroidery, semi-precious stones and shells. Creative and transgressive, Zuzu dared to dive into “Brazilianness” when the imported

style predominated in the country. In 1971, she launched a collection at Bergdorf Goodman, in New York. The de-signer always valued her creations for their legitimacy, and so they, with a hippie chic style, enchanted the American public and were sold in the most elegant department stores: Saks, Bloomingdale’s and Macy’s.

SPFW – São Paulo Fashion Week

S PFW celebrated 25 years in 2020. The most important fashion event in Latin America and the fourth in the world is led by businessman Paulo Borges. Plurality defines this fashion week, which has already launched several de-signers and models, staged memorable shows and provid-ed worldwide visibility to the Brazilian textile industry and creation.

The first edition, in 1996, was called “Morumbi Fashion”, and only in 2001 it was renamed São Paulo Fashion Week. The shows have already received leading personalities who also at-tended the weeks of London, Milan, New York and Paris.

Over the years, the stylists who emerged and/or were boosted from the SPFW catwalks are: Alexandre Herchco-vitch, Fause Hatén, Isabela Capeto, Jum Nakao, Lino Vil-laventura, Lorenzo Merlino, Marcelo Sommer, Ronaldo Fraga, Walter Rodrigues; and, in 2019, Isaac Silva, among many others. The most prominent designers of the SPFW in the 1980s were Glória Coelho, Reinaldo Lourenço and Cló Orozco (1950-2013), from the brand Huis Clos. Osklen, a brand by Oskar Metsavaht, started taking part in the event in 2003 and it is a pioneer in socio-environmentalism. Pedro Lourenço, son of Glória and Reinaldo, presented his first col-lection at the age of 13 and debuted at Paris Fashion Week at the age of 19, drawing the attention of the foreign market. Among the models who have gained international notoriety are Alessandra Ambrósio, Carol Trentini, Gisele Bündchen, Isabeli Fontana, Laís Ribeiro, Lea T, Raquel Zimmermann, Shirley Mallmann and Valentina Sampaio. Valentina debut-ed at SPFW N42 and was the first transgender model to be the cover of Vogue Paris, in the March/2017 edition.

In 2017, in SPFW N43, the novelty was the launch of the “Estufa” (Greenhouse) Project, which aims to seek dialogues and reflections on the development of initiatives that will

guide the future of creative businesses, having the following fundamental pillars: sustainability, technology, design, so-cial responsibility, consumption, new materials and identity. It is a stimulus for young creators.

In an increasingly challenging scenario, Paulo Borges, who is largely responsible for the development and profes-sionalism of the fashion market, always relies on reinvention. He accredits the growing interest in our national fashion to the multicultural, joyful and creative environment of our artisans and designers. Borges constantly suggests new for-mats for the event; builds partnerships; stimulates diversity, inclusion, social relationships and entrepreneurship – never neglecting sustainable practices, in order to maintain, today and in the future, an engaged and specialized work, since this fashion week is the biggest connector in the produc-tive, creative and economic chain. The Brazilian textile and apparel sector moved around US\$ 50 billion/year between 2018 and 2019 and it is the second largest first job generator. Brazil has the largest complete textile chain in the Western world, comprising everything from fiber production, such as cotton farms, to fashion shows, in addition to spinning mills, weaving mills, processors, apparel manufacturers and retail, according to 2019 data from the Brazilian Textile and Apparel Industry Association (Abit).

SISSA – Alessandra Affonso Ferreira

S ISSA is an original fashion brand that mixes the private repertoire of its founder and creative di-rector, Alessandra Affonso Ferreira, with a con-temporary global view on fashion.

Alessandra grew up in the Northeast (Mara-nhão and Bahia), she has a graduation degree in Architec-ture and also in Textile Design, from Chelsea College of Arts, London. Daughter of an English mother and a Brazilian fa-ther from São Paulo, Alessandra finds inspiration in Brazil and in her trips around different countries. All SISSA prints are hand-painted, watercolors are printed on fabrics using silkscreen or digital printing techniques, and prototypes are handmade. Her creative process comes from family albums and affective memories, from the wealth and nature of Bra-zil. *For me, inspiration comes from everywhere*, she says.

In 2016, she started, with the artisan and weaver from Rio de Janeiro Renato Imbroisi, the Muquém Project, in the south of Minas Gerais, recycling all the textile waste from her studio to create new products. The sustainable project, under the co-ordination of Imbroisi – a pioneer in combining handicrafts and design, with more than two hundred different works in Brazil –, is developed with the community of low-income women of Muquém, a rural neighborhood in the munici-pality of Carvalhos/MG. The remains of the production are separated by colors and sent to Minas Gerais, where these women produce a new fabric in handlooms that have been used for more than 200 years. Since the project was created, more than 1,600 meters of fabric, entirely handmade, have been produced. Any piece of this fabric is never the same, and that is how new products are created with an original style based on sustainability.

Jum Nakao – Sewing the Invisible

J um Nakao is a designer and creative director and one of SPFW’s big names. Grandson of Japanese im-migrants, Jum opened his studio in São Paulo in 1997, and since 2004 he has been working in different fields: space design, furniture, scenography, shows, costumes, installation art, exhibitions, workshops and pub-lications. Known worldwide, Nakao is a master at joining digital technology and the savoir-faire of handmade pieces.

Seventeen years ago, he starred in one of his most em-blematic shows, which would come to be called the “fash-ion show of the decade”. The memorable show followed the strict patterns of haute couture: it took 700 hours of work, with models made with half a ton of parchment paper with different weights, reproducing lace and brocades in pieces that paraded on a dream catwalk.

The designer shocked the audience when, at the end of the event, the models tore all the clothes. In a rush, the peo-ple who were watching started to collect the torn pieces as if they were joining a shattered dream.

Today, this performance is more current than ever, giv-en the panorama of uncertainty we are facing. It provides a deep reflection on the ephemerality of dressing, the world of

dreams, desires, while questioning the excesses, the limits of a sustainable production, and revaluing the artisanal crafts, steeped in history.

Nakao, in turn, continues to seek inspiration in daily life, connecting people through new experiences that unite art, design, technology and the pleasure of creating, always trying to make visible the invisible.

Glaucia Froes – Plural

The style director of the brand Plural, created in 2006, in Belo Horizonte / MG, believes that, in the future, clothes will come out of a 3D printer, and that fashion will depend on technology to survive. In 2017, she presented, at Minas Trend, their first creations using this resource. These pieces were developed in the capital of Minas Gerais in partnership with the company 3D Lopes. The engineer Daniel Lopes innovated and produced a malleable fabric to bring more movement to the clothes. Glaucia's inspiration came from the *cobogós* – the hollow bricks disseminated in the 1950s by the modernist Brazilian architect Lúcio Costa (1902-1998) – and the pieces were handcrafted by the Plural team: the stylist Letícia Leão (style direction) and the designer Thiago Froes. The initiative came from FIEMG (Federation of Industries of the State of Minas Gerais) in order to encourage new ways of producing fashion.

Art is always on the stylist's radar, and she describes her creations as contemporary and modern. Aesthetic movements such as constructivism, concretism and abstractionism have the preference of Plural. Besides, comfort is essential for Glaucia. In 2017, the summer collection translated the strength of women who fight for gender equality, for freedom, and seek an uncomplicated style.

For the autumn/winter 2019 collection, the art of the Hungarian-born American ceramist and industrial designer Eva Striker Zeisel (1906-2011) guided Glaucia's work – "Formas de Eva". Zeisel also used to have human body shapes as inspiration, in addition to the abstractions of the natural world and human relationships.

Plural is also engaged in causes that aim to curb consumption, reduce and avoid waste, so the company often donates to charities and develops collaborative partnerships with young designers.

The Future of Fashion

There are many uncertainties about the direction of fashion. However, as a cultural, behavioral and creative expression, fashion has progressively adapted to new times and it points to ways for more sustainability, such as the use of upcycling, the valorization of local and handcrafted products and the use of 3D technology.

The textile industry in Brazil also accelerated the production of technological, antiviral and antibacterial yarns and fabrics, besides the functional, biodegradable and sustainable textile yarns. In 2020, Rhodia launched Amni® Virus-Bac OFF – against the action of viruses and bacteria.

Brazil is the fourth largest cotton producer in the world, and, in 2020, the Brazilian Association of Cotton Producers (ABRAPA) promoted the Programa Algodão Brasileiro Responsável (ABR – Responsible Brazilian Cotton Program) – certified by the Swiss NGO Better Cotton Initiative (BCI) – for the Cotton Processing Units (UBAs). Thus, the path of a cotton garment will be potentially traceable from end to end.

The best silk yarn in the world is Brazilian, and Paraná is an important center for organic silk production, a material used by Brazilian brands and desired by big names of haute couture in France, Italy, Switzerland and Japan.

In addition, incentive to production in communities that work with techniques inherited from hundreds of years, such as manual loom weaving, embroidery, leather, bobbin lace, wool and straw, has brought more visibility to artisans, valuing different creative processes.

The health crisis also forced, for the first time, the international and national fashion weeks 2020/21 to promote fully digital events. Therefore, the seventh art seems to be a great ally to substitute the emotional experience of the fashion shows and to show the public the detailed work of creation at the haute couture studios.

There was also an increase in the use of digital games and applications as a means of dissemination, entertainment and sales. The world of digital avatars advances. The number of innovative contactless fashion platforms grows, as they offer virtual-only looks, specific for pictures and posts on the social networks, with no distinction of genre, size, shipping, or waste.

However, a live fashion show is an essential means of expression for many designers. Therefore, the recent born phygital – the union of the two means – becomes the new order. Finally, the sum of new technologies, bold design, appreciation of artisans and sustainable actions that guarantee the preservation of the planet can already ensure the beginning of a new era.

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CURATOR AND RESEARCHER

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PROJECT COORDINATION

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Cida Cultural

COORDENAÇÃO DE PRODUÇÃO
PRODUCTION COORDINATION

Fernanda Cardozo

Giro Eventos

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EXECUTIVE PRODUCTION

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Ayo Cultural

PRODUÇÃO
PRODUCTION

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Raquel Zepka

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ART DIRECTION

Nico Rocha

Mull Design

ARQUITETURA
ARCHITECTURE

Ceres Storch

Tangram Arquitetura

IDENTIDADE VISUAL
VISUAL IDENTITY

Fernando Leite

Verbo Arte Design

COMUNICAÇÃO VISUAL E PROJETO GRÁFICO
VISUAL COMMUNICATION AND GRAPHIC DESIGN PROJECT

Emily Borghetti e Nico Rocha

Mull Design

CONCEPÇÃO INTERAÇÃO MAGNETOS
INTERACTIVE MAGNETIC STICKERS CONCEPTION

Ceres Storch e Emily Borghetti

Mull Design

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Flamingo WTF

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PRINTING AND PLOTTING

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Santos e Vial Impressão Digital

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André Domingues

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SOUNDTRACK

Leonardo Bittencourt

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TEXTS AND RESEARCH

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PRODUCTION

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Julia Brandão

Gabriel Pires de Camargo Curti

FOTOGRAFIA
PHOTOS

Alain Mingam

Fifi Tong

PESQUISA IMAGENS
IMAGE RESEARCH

Giselle Padoin

PROJETO GRÁFICO
GRAPHIC DESIGN

Fernando Leite

Verbo Arte Design

REVISÃO E TRADUÇÃO DE TEXTOS
TEXT REVIEW AND TRANSLATION

Consuelo Vallandro

AGRADECIMENTOS

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