

LA CAMBRE MODE[S] & BRUSSELS FASHION FAVORITES

Exhibition

201, Mulberry street (Spring & Kenmare), NY 10012

10th of September 2010 from 6 pm to 11 pm with an opening reception


11th of September 2010 from 1 pm to 9 pm

12th of September 2010 from noon to 5 pm

The fashion department of the prestigious university of La Cambre and Modo Brussels are proud to show you last presentation of works of future talents of the renowned fashion school from Brussels and portraits of confirmed Brussels fashion designers through their latest collections.

The exhibition will present the creative fashion spirit of Brussels. Therefore Diane Pernet, international fashion icon and her team of ASOVFF realized a short film about last Show 2010 of La Cambre-Mode[s] and interviews with fashion films about the 7 Brussels designers promoted by Modo Brussels.

The event will take place in the white Openhouse Gallery, 201 Mulberry Street NYC during the fashion week with an opening at the Fashion Night Out, on the 10th of September 2010 from 6pm till 11pm.

A photograph of a woman with long, wavy reddish-brown hair, wearing a white, form-fitting, sleeveless top. She is holding a very large, dark, shaggy pom-pom above her head with both arms. The pom-pom is made of many long, dark, ribbon-like strands. The background is a plain, light-colored wall. The overall composition is centered, with the woman's torso and the pom-pom being the main focus.

LA
CAMBRE
MODE/S/

SHOW 10

LA CAMBRE-MODE[S]

Brussels

La Cambre-Mode[s] was created in 1986 as the Fashion design department of the Ecole nationale supérieure des arts visuels of La Cambre—a Brussels-based School of art and design, created in 1927 by the famous Belgian artist and architect Henry van de Velde. The School offers a wide array of educational programs at Master's level, ranging from drawing, painting and sculpture to photography, animation, stage set design, graphic design and communication, ceramics, industrial-, textile- and fashion design, interior design, bookbinding, conservation and restoration of artworks etc.

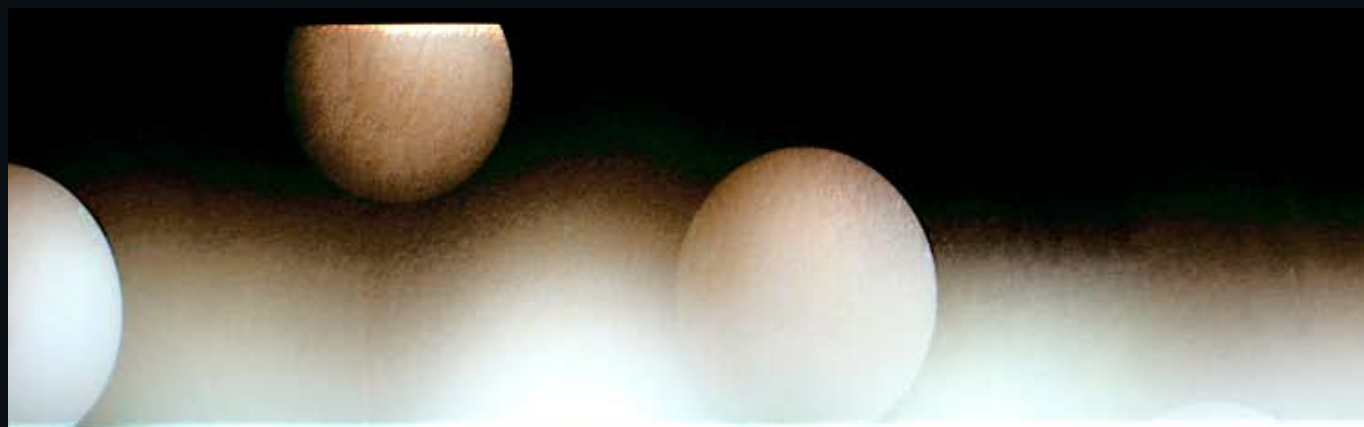
La Cambre-Mode[s] 5-year curriculum is articulated around 2 principal axes: Stylism and Fashion design. Stylism responds to a precise demand in the given context. It disappears in a strategy of mark under all its aspects : production, communication, distribution, active research, etc. The cultural, social, ethical and technical competencies allied to the faculty of analysis, of justness of perception and of communication, are the qualities of a designer placed in the center of a business.

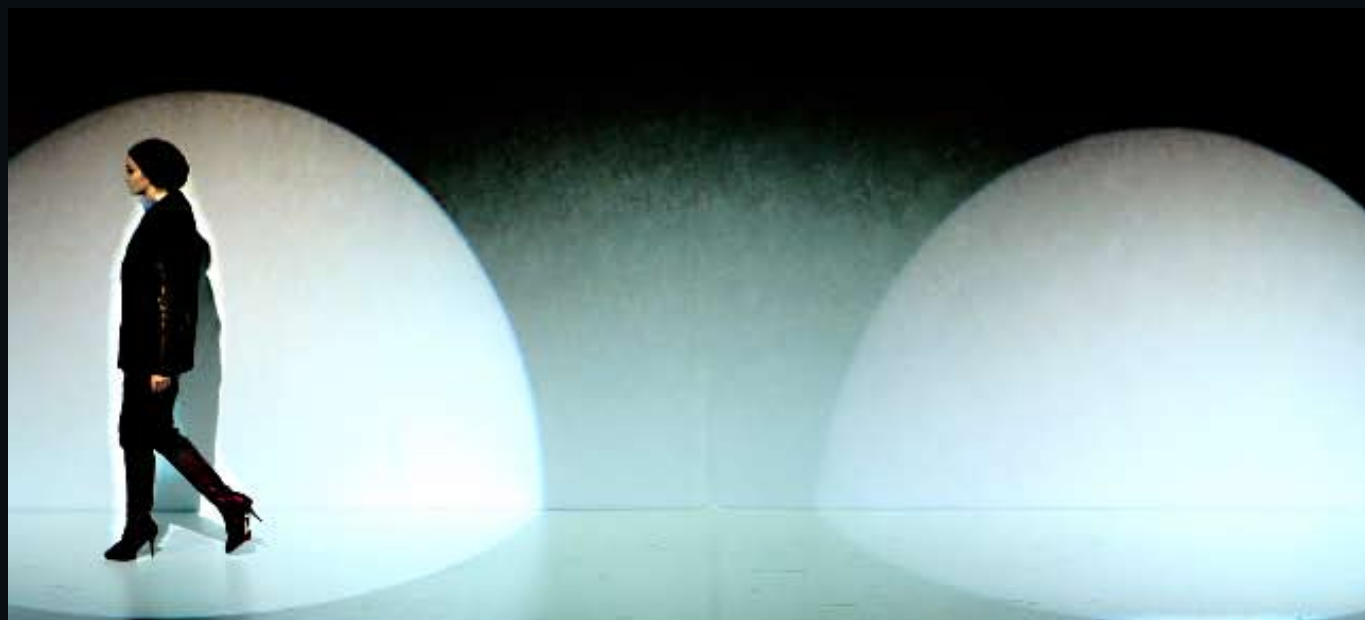
Fashion design, less determined by economic logic, develops a more personal and innovative language. These two disciplines have in common the inscription of the body through the use of volumes, images, colours and materials : the student study all the facets of fashion as a form of contemporary expression. Through exercises and specific projects, he is led to work on the concrete statements and to develop, with each collection, an evermore personal and innovative language.

In addition to a solid knowledge of the current fashions, a number of transdisciplinary workshops, courses and seminars are offered, both mandatory and optional, in the arts fields as well as in history, philosophy and aesthetics, literature, semiotics, law. An Intense technical training, yearly internships in the professional milieu and legendary annual public shows fulfil a rich and demanding study period.

These shows allow to show and to make discover the talent of our future creators at once to a wide public but also to professionals among whom our prestigious juries (Jean-Paul Gaultier, Jean-Charles de Castelbajac, John Galiano, Suzy Menkes, Raf Simons, Haider Ackerman, Agnes B, Véronique Branquinho...)

In the palmares of our school, we can quote Cathy Pill (www.cathypill.com), Sandrina Fasoli (www.sandrinafasoli.com), Olivier Theyskens (ex-designer of Rochas and Nina Ricci), Anthony Vaccarello (anthonyvaccarello.blogspot.com), Jose Enrique Ona Selfa, Laetitia Crahay (artistic director of Maison Michel and person in charge of accessories at Chanel), Cédric Charlier (art director of Cacharel) and many of them working in the shade (shadow) of big houses as, Laurent Edmond, Thierry Rondenot and Hervé Yvrenogean (Maison Martin Margiela), Julien Dossena, Nicolas di Felice, Thiphaine Bonnaud (Balenciaga), Déborah Macquard (Balmain), Christophe Beauvais and Isabelle Août , Céline Petit (Jean-Paul Gaultier), Matthieu Blazy (Raf Simon), Emilie Duval (Kenzo, Martin Margiela)...









This year, La Cambre Mode[s] has been invited by Modo Brussels to lead the art direction for the biannual 'parcours'. For this occasion, a great retrospective exhibition collecting pieces from former students will take place at 44 , Place Sainte-Catherine, 1000 Brussels from the 22nd of October 2010 to the 31st of October 2010.



MODO

BRUSSELS

PARCOURS
FIRST WORDS IN FASHION
22-23-24.10.10

BRUSSELS FASHION FAVORITES 2010

Since 2008, Brussels Export has called on Modo Brussels' knowledge and contacts in the fashion world to put together a creative fashion program called "101% Brussels Fashion". Coordinated by Luc Lippens, and under the artistic guidance of Modo, the work of designers living and working in the capital has been promoted on the international scene through events, presentations and catwalk shows that complement their commercial activities in Belgium.

In Paris, Milan, New York and other hubs of the fashion industry "101% Brussels Fashion" has presented the diverse creativity of the city's talents, showing not only their collections, but the universe that surrounds them.

At the end of 2009, a jury of fashion professionals selected the 7 established and emerging names that make up the 2010 selection: Annemie Verbeke, Carine Gilson, Cathy Pill, Christophe Coppens, Isabelle Lenfant, Jessie Lecomte and Sandrina Fasoli.

101% Brussels Fashion will be involved in the following events in 2010, supported by Brussels Export :

- June / Brussels / Fashion show La Cambre Mode[s] and presentation of the Brussels Export award by the Minister of Foreign Trade.*
- September / New York Fashion week with La Cambre Mode(s)*
- October / Paris / Fashion Week*
- October / Brussels / Designers' Trail*
- October / Almaty / Kazakhstan Fashion Week*

Coordination

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ANNEMIE VERBEKE

Inspired by the elegant, independent social pioneers of the early 20th Century, Annemie Verbeke's feminine vision is a game of suggestion rather than overt sexuality. Her subtle fabrics – always in intense, painterly colourways – swing, twist, bunch and drape on the body, at once sophisticated and liberating. Coming collections pay homage to the 1920s designer and fashion icon Valentina, and the American artist Georgia O'Keeffe – both, in very different ways, creative free spirits whose lives and works chime with and enrich the designer's vision.

Verbeke is fascinated by contrast – drama and pragmatism, minimalism and opulence, raw, unfinished materials against finely crafted work – and there is an underlying tension within her collections that gives them a modern edge. Wearing her work is always an intimate experience – the pieces seem to have an inner strength, designed for the enjoyment of the wearer as much as those looking on.



CHRISTOPHE COPPENS

Christophe Coppens' universe is rich in humour, drawing on an iconography that winks at our collective pop culture memory – the bamboo and wicker of tropical hotels, bad-boy guns and skulls, typography and graphic design all find their way onto his hats and accessories, usually in the most irreverent fashion. Hands grasp the crown of a bowler hat, sequinned knives drip sequined blood, and a life-sized crab in a beaded shell perches elegantly above one eye as a party hat.

Millinery and a theatrical sensibility go hand in hand, of course, and Coppens has an important fanbase of performing artists, (notably Rihanna, Beth Ditto and Roisin Murphy), but he always seems to have an eye to a larger experience, wanting to create a total dramatic scenario rather than confine himself to little moments. His vision has expanded into interior décor, a collection of domestic objects and even art installations, but millinery remains his passion, the arena in which his surreal humour finds its most natural coupling to his fierce perfectionism.



CARINE GILSON

Usually when we use the word 'fantasy' to describe underwear, the suggestion is one of sex play; we imagine a hard-edged, twilight world of aggressive seduction. Yet fashion is all about fantasy too; inventive elegance is as much to do with a reinvention of self as it is about actual clothing. Carine Gilson's lingerie collections lay the foundation for precisely this kind of fantasy – a role she describes as "selling dreams".

Learning her craft surrounded by the needles of her couturier mother, Gilson honed her artistic side at Antwerp Academy, but remained fascinated by the ethereal splendour of fine lace and underwear. Her caressing, hand stitched creations in silk and Chantilly transport the wearer to a neverworld; the golden athleticism of F Scott Fitzgerald's St Tropez, the Hollywood curves of Jean Harlow, or the chic rigour of Powell & Pressburger's war-time heroines. While often inspired by the rich design heritage of the 1920s, 30s and 40s, Gilson's seasonal collections are as likely to be influenced by the touch of breeze on her skin in a sunny meadow as they are by the design codes of Art Nouveau.



CATHY PILL

Cathy Pill's recent collections have literally been inspired by the streets. Flaking, dripping paintwork, the reflection of streetlights in puddles, tags and graffiti have all been photographed, manipulated and abstracted, ending up as devorée, lace patterns, or prints on cashmere and velvet. To Pill, the contrast between the degradation of the city streets and the luxury of rich textiles and high fashion is part of the contradictory essence of contemporary life.

A high-profile debut collection in 2006 brought Cathy Pill swiftly into the public eye, and her label became synonymous with sharp digital prints in stained-glass colours, and sophisticated draped silhouettes. Four years on, her collections have become more personal – the shapes have been purified, and the vision truer to the way that a modern woman dresses. Oversized sweaters are slung over little silk dresses, bright prints shine through the eyelets of fine-meshed cardigans, and sophisticated jackets are lined with graffiti-printed silk in a glorious clash of elegant refinement and raw edges.



ISABELLE LENFANT

Isabelle Lenfant's silver works are emotional creations – the pieces feel like the fruit of sensitivity, the work of a soul hyper alert for a fracture or pain or loss of self. Lenfant has created a kind of arsenal of beauty, arming the wearer against the knocks and blows that come as inevitable companions to a life lived to the full. Silver sticking plasters (some oozing tiny bloody rubies), pills, blister packs and capsules, missing keys and blank labels are all on standby, strung from the neck or ears on sparkling, tangled chains or strapped around the wrist as badges of strength and self-possession.

While the collections reflect Lenfant's own philosophy of life, these are pieces designed to be taken very personally and completed by the wearer – tiny envelopes and capsules pop open to carry love notes and locks of hair, silver knots (some encrusted with a shadow of tiny black diamonds) are there to represent a memory that can't be set down. Even the fastenings carry their own symbolism – her chains provide a multitude, in part, so that every wearer can adapt them as they wish, in part because Lenfant loves to lay bare what is usually left hidden.



JESSIE LECOMTE

Jessie Lecomte's designs frame a woman's body with the artful subtlety of a Japanese Kimono: the feminine silhouette accentuated by the sophisticated geometry of her tailoring. The pure, wearable forms of her clothes belie the fastidious stitching that give them shape and movement: pleats, tucks, and twists lend every piece an edge, from the sharp, unexpected folds on a simple trouser or jersey top, to the mass of fine pleats that allow a jacket to drape and swoop with the fluid grace of a bird's wing.

After graduating from the Antwerp Academy in 1996, Lecomte honed her skills working with Belgium's top fashion houses before starting her own label in 2007. Taking inspiration from contemporary art and ethnographic photography as well as pop culture, her vision was marked from the start by its sophistication. Her foundation stone is the generous quality of her textiles, from the finest spun cashmere to stiff Japanese silks, which are worked over with successive layers of embroidery, print and beadwork, giving the pieces extraordinary depth of field, but always with an elegant equilibrium.



SANDRINA FASOLI

A ghost haunts the Sandrina Fasoli collections – the clothes hang on the body with an ethereal lightness, stitched from partial memories of outfits that have come before – the spectral placket of a grandfather shirt hangs gossamer-light down the front of a dress, wisps of a strictly pleated dancing skirt appear through black chiffon. Like the artist Rachel Whiteread, Michael Marson and Sandrina Fasoli – the designers behind the label – deal in the atmosphere of traces and absence.

The sober palettes – typically blacks, dark browns and dusty blues – reflect the serious grownup shapes that insinuate their suggestive presence into the collections, yet overall the feeling is one of lightness and youth. If there is a girlishness to the collections, it is that of a wise child exploring the contents of old chests in an attic, rather than anything frothy. Each piece seems to whisper of stories and fantasies: slight, subtle, cleverly constructed and flattering on the body, but full of spirit none the less.



Credits

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Base

Specializing in not specializing

It is no accident that both Modo Brussels and La Cambre Mode(s) often collaborate with BaseDesign, where many former La Cambre students end up. This has led to many inspiring collaborations. Base designed the book 'La Cambre Mode(s) 1986-2006', celebrating the 20th anniversary of the fashion department. Recently, Base Brussels and Base New York also took care of the new identity of Modo Brussels and helped organizing the exhibition "La Cambre Mode(s) + Modo Brussels".

Base is a company offering a set of creative services built on a foundation of graphic design. A big-small, global-local studio, Base is made up of some 50 people working from offices in Brussels, New York, Barcelona, Madrid, and Santiago, Chile. Base combines graphic design, art direction, audiovisuals, typefacedesign, and copywriting in four languages to make the complex simple, the informative entertaining, and the stale as refreshing as a refreshment stand full of refreshments.