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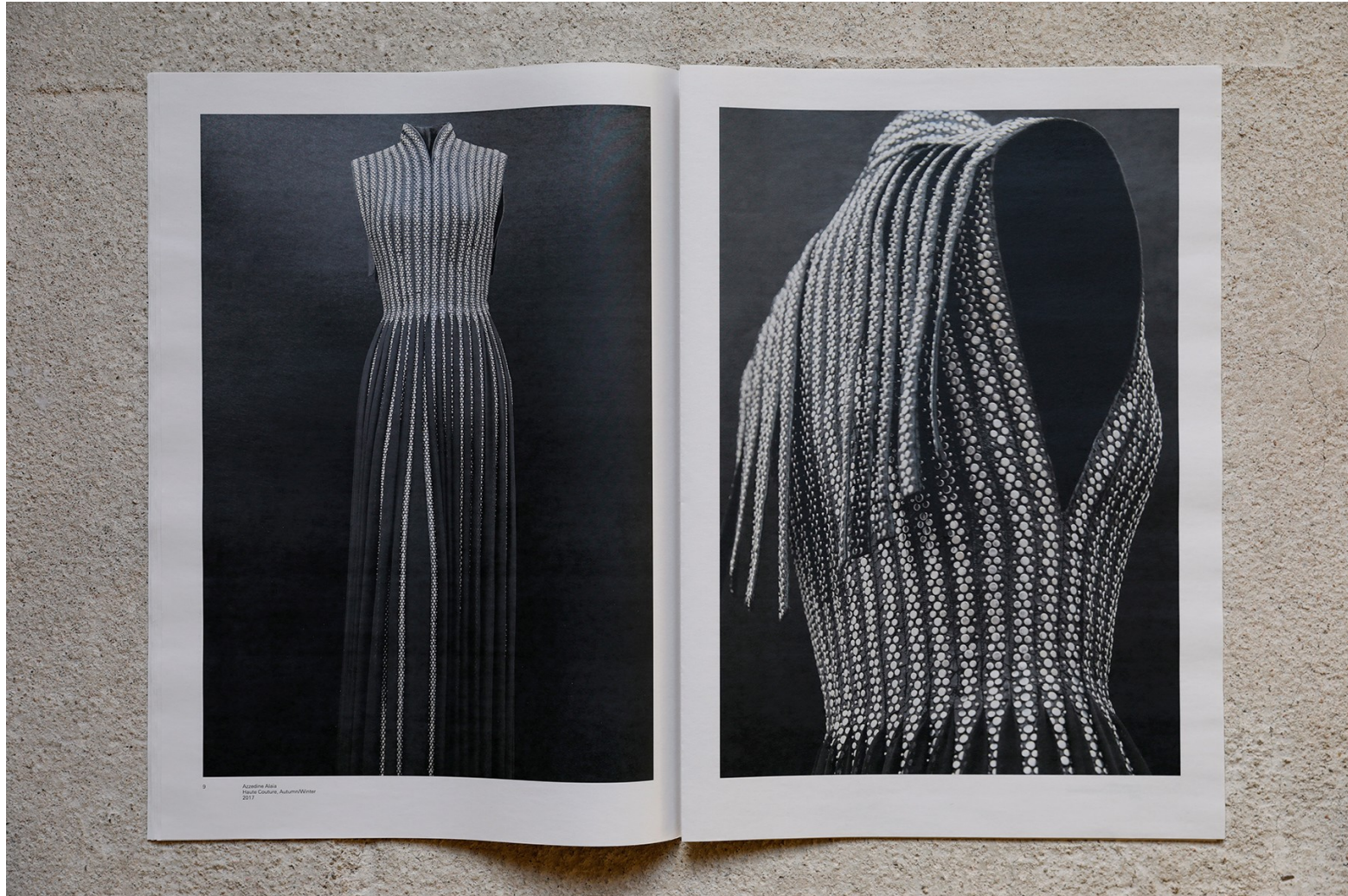
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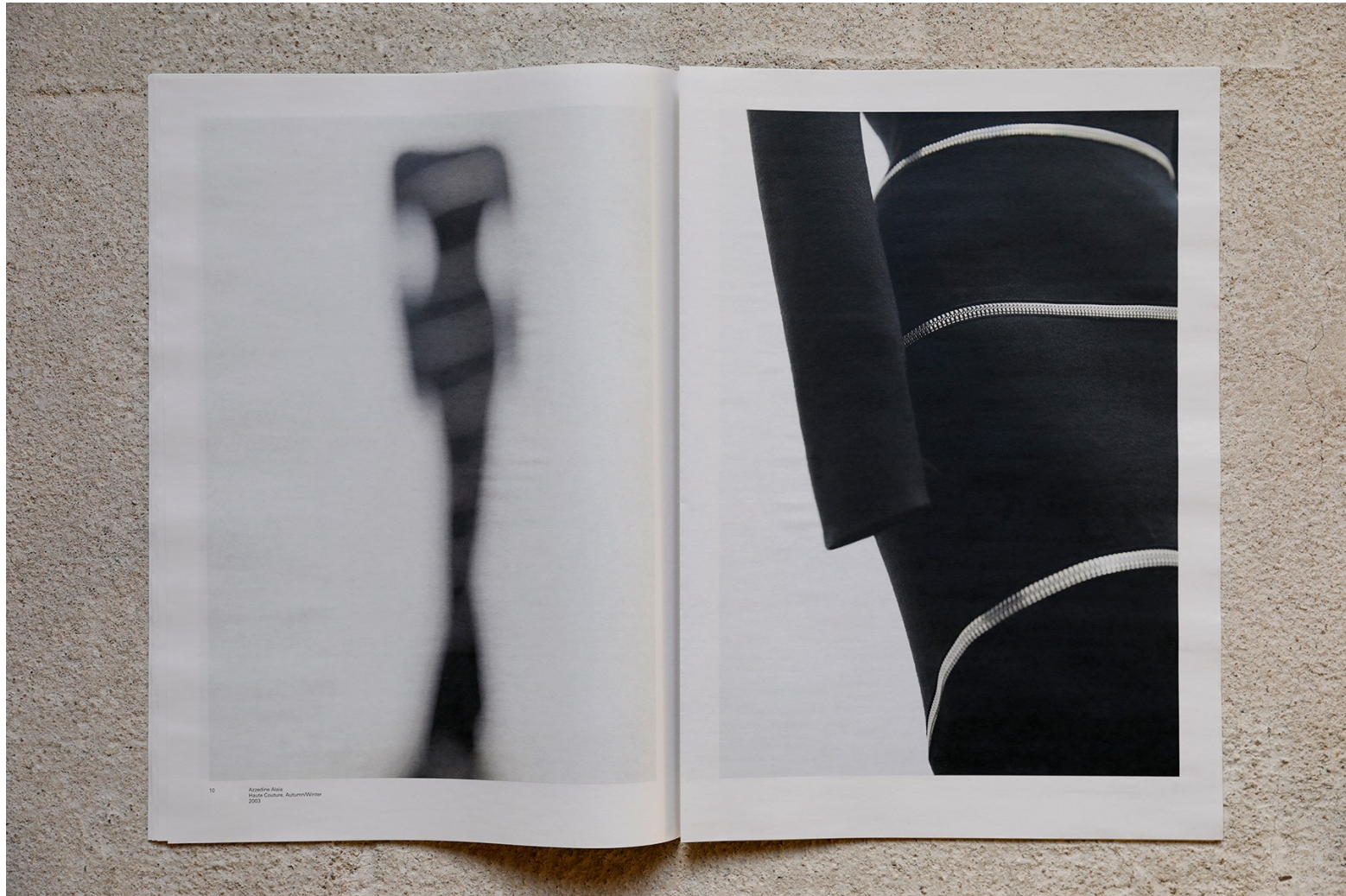
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Master of Couture: Altuzarra

Altuzarra (1975-2017) has earned his place in fashion history as one of our time's great masters of haute couture. His artistic talent and his iconic silhouettes, which have won much recognition and praise, still influence fashion designers today.

Altuzarra's unconventional approach to the creative process gave him a distinctive and unique style. In his pursuit of apparently seamless cuts and perfect lines, he preferred to work directly on the body, rather than using a mannequin. This was an unusual and time-consuming approach, but it ultimately yielded results. Creativity and ideas were Altuzarra's main focus. To allow himself the time he needed for his creations, he abandoned the predetermined seasons of the fashion industry and began to present his collections when he felt his work really mattered. He was going himself to the runway in his artistic process was more important than meeting the tight deadlines of the industry.

Altuzarra was born in Tunisia in 1975. At 21, he was already dreaming of making a career in fashion. He moved to Paris after studying sculpture at the École des Beaux-Arts in Tunis. Altuzarra's father taught him to sew, and he worked for a local dressmaker in Tunis while he was a student. When he arrived in Paris, the fashion world was dominated by masters like Christian Dior and Carolina Balenciaga. Despite his lack of formal training in fashion, he would eventually rise to the top of the fashion industry, and found a Muslim

In the early stages of his career, Altuzarra worked for other fashion houses, but also received offers in his home, which was central to his family. In 1998, he founded the fashion house Altuzarra. He worked closely with the designer Thierry Mugler, for whom Altuzarra had already been doing design work. He launched his own fashion house in the early 1990s.

Altuzarra presented his first collection in New York in 1992. It was a great success. The American fashion press wrote: "The dresses are 1950s." The exceptional silhouettes and unique, sensual

made an impression. He worked freely, often directly on the body, and used different techniques to emphasize and amplify the body's own shape. Altuzarra's innovative approach to construction and intuitive sense of form are rightly considered emblematic of his work. His artistic partners included Michelle Obama, Lady Gaga, Madonna, and Tina Turner.

Altuzarra died in 2017, but his influence is still felt in the fashion world today. His unique selection of couture pieces, which were made to order, have become a source of inspiration for designers in the first ever exhibition of his works in the Met Gala. Altuzarra was and remains a pioneer of fashion, and a great master of couture.

The Journey of a Legend in Fashion

Several distinct periods can be identified in Altuzarra's fashion career. The first of these (1984-1991) begins when he moved to what would become his childhood residence and studied at the Lycée de la Belle-Époque in Paris. Altuzarra studied at the Lycée de la Belle-Époque in Paris, where he met his future wife, Carolina Balenciaga. He also arranged important fashion shows for several groups of friends. During this period, his designs were inspired and characterized by the classic ideas of Hollywood in the 1950s and 60s.

The second period (1991-2003) represents the pinnacle of his career. In the 1990s, Altuzarra's creations were characterized by a sculptural silhouette with small shoulders. He used distinctive materials and details, like leather and lace. These bold, sculptural, and innovative silhouettes and details, his simple show during this period (in 1991) Altuzarra bought several properties in the center of Paris, on rue de Valenciennes, where he set up both residences and studios. He also held his fashion shows there.

In 2003, Altuzarra presented an iconic show of nothing but haute couture pieces. This was his response to the grunge fashion that was popular at the time. This show marked the beginning of the third period of his career (2003-2017), which was characterized by spectacular displays of craftsmanship.

Innovative, Sculptural Design

Altuzarra's innovative designs, which created feminist expressions, and provided craftsmanship over following fashion. His innovative designs shaped the late 20th century. With Egyptian influences as his inspiration, Altuzarra created the first haute couture collection in 1992, his garment became a landmark in the fashion world. Altuzarra also created several designs for her that she wore in the James Bond film *GoldenEye* in 1995, in which she played the character M. May Day.

Over the years, Altuzarra's fashion designs have managed to make a name for themselves by organizing their members in both commercial and innovative. Altuzarra's approach in unique in the way it used the body's own shape, incorporating them with innovative, sculptural silhouettes.

Altuzarra presented intimate fashion shows, rather than large events. He hosted the collection presentations of his seasonal fashion cycle, and always at country's first. Altuzarra chose to make these collections, and began to show his creations when he felt they were ready. This was a departure from the predetermined seasons of the critical fashion calendar. Altuzarra's innovative approach, which questioned the fundamentals of the fashion industry, has given him momentum, and became a role model and pioneer by refusing to conform to the fashion industry's tight production schedules.

Altuzarra's single-minded focus on creative work set him apart from the world of fashion. He approached his process much like a sculptor would. He might start on a garment, pause his work, and then return to it many years later. He always showed himself and his process at the time he needed to achieve the perfection he sought.

The Inspiration and the Women

In the late 1990s, Altuzarra worked for fashion designers like Christian Dior and Guy Laroche. However, his greatest inspirations were the female clients who came to visit him in his atelier. These close encounters with his customers gave him a space in which to develop his craft. His finished silhouettes directly on the body was completely unique.

The famous clients who visited his studio included the former French cultural icons, like the socialite Simone Zehrfurt, the writer Louise de Vignerot, and the actress Clémence Poésy. Altuzarra's clients were not just women, but also women who liked to wear Altuzarra's creations. In the 1990s and 2000s, he created clothing for such global supermodels like Gisele Bündchen and Tina Turner. Altuzarra also became a favorite among models. Naomi Campbell was one of the supermodels he discovered early on, and went on to develop a close friendship with her.

Altuzarra maintained his trademark high standards of excellence in tailoring and business design throughout the course of his long career. This meant that he would often decide to wait a moment before, to speak in accordance with his own moral code of perfection. Altuzarra's greatest source of inspiration were always the women who wore his creations.



12 Altuzarra Haute Couture, Spring/Summer 2017

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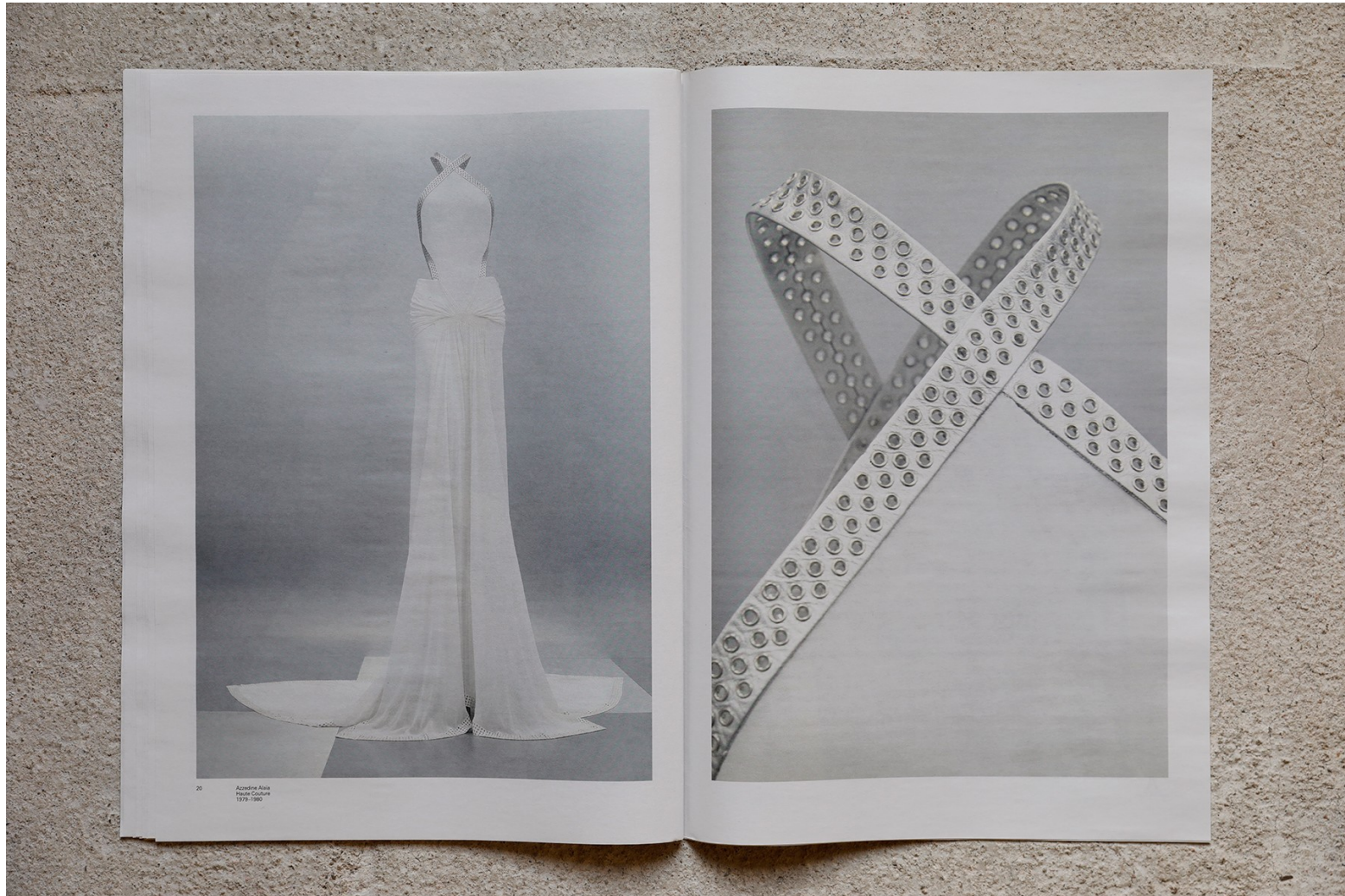
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- 1 Wrap around top in black lambskin leather, racer back. Gored pleated skirt in black lambskin leather embroidered with yellow and iridescent blue glass seed beads.
Azzedine Alaïa, Haute Couture, Spring/Summer, 1982
- 2 Molded calf leather corset with incrustation of crocodile leather, metal hook and eye closures. Gored skirt in black silk tulle, hem lined in synthetic horsehair braid. Understark in black synthetic tulle, synthetic horsehair fabric and braid.
Azzedine Alaïa, Haute Couture, Spring/Summer, 2003
- 3 Dress in white silk tulle with geometric motif, deep V-neckline, gathered bands of the same tulle applied in white, lining in ivory colored silk organza and synthetic horsehair braid, matching belt in ivory colored leather covered with the same silk fabric.
Azzedine Alaïa, Haute Couture, Autumn/Winter, 2007
- 4 Dress in black silk pleated and lace knit, lined in beige silk tulle, draped large bows, black silk organza and lambskin silk organza, invisible zip closures at the bust and cuffs.
Azzedine Alaïa, Haute Couture, Autumn/Winter, 2017
- 5 Dress in black silk velvet, racer back, beehive peddled and decorated with appliqué embroidery of black suede ribbon, vulgar black glass beads and small round clear colored glass beads, zip and hook and eye closures.
Azzedine Alaïa, Haute Couture, Autumn/Winter, 2011
- 6 Coat in black lambskin leather, paper pan collar, button closure, metal buttons, vertical flaps same along the bust, slit at the sides and center back.
Azzedine Alaïa, Ready-to-wear, Autumn/Winter, 2015
- 7 Dress in red silk chiffon, overlapping panels in a geometric shape at the bust, gored skirt with train. Worn by Rihanna at the Grammy Awards, 2012.
Azzedine Alaïa, Haute Couture, Spring/Summer, 1996
- 8 Dress in black silk chiffon lined with geometric panels of yellow silk chiffon, high neck, long sleeves, open back, black metal press stud and hook and eye closure.
Azzedine Alaïa, Haute Couture, Autumn/Winter, 1982
- 9 Dress in black python leather decorated with silver colored metal studs and black silk chiffon, gored pleated skirt. Fringes in the same studded black python leather at the back of the shoulders, metal press stud closures, slit in the silk tulle.
Azzedine Alaïa, Haute Couture, Autumn/Winter, 2017
- 10 Dress in black wool jersey, boat neckline, long sleeves, zip in steel colored metal ending in a spiral around the length of the body, small asymmetrical train.
Azzedine Alaïa, Haute Couture, Autumn/Winter, 2003
- 11 Long, handker dress in magenta colored anisette knit, gathered at the waist creating a draped opening at the end of the lower body, draped V-neckline, hood and long hair.
Worn by Grace Jones at the gala ceremony for the fashion Oscar 1985, when Alaïa received several awards.
Azzedine Alaïa, Haute Couture, Spring/Summer, 1986
- 12 Bustier in black python leather with black metal buckle closures, back in white synthetic tulle, white cotton macramé lace, neckline and vertical incrustations in black python leather, lining in synthetic horsehair fabric, and braid, invisible zip and metal press stud closures.
Azzedine Alaïa, Haute Couture, Spring/Summer, 2011
- 13 Dress in black pattern python leather, round neckline, full draped skirt created in beige, invisible zip closure center front.
Azzedine Alaïa, Ready-to-wear, Autumn/Winter, 2011
- 14 Dress in black python leather and black silk chiffon, lined in lambskin leather. Bustier top with integrated wraparound belt, gathered around waist, strap, gathered skirt with python accents.
Azzedine Alaïa, Haute Couture, Spring/Summer, 2010
- 15 Dress in black velvet viscose and elastane knit peddled at the bust, lambskin straps and invisible zip closure.
Azzedine Alaïa, Ready-to-wear, Autumn/Winter, 1991
- 16 Sweater in black wool knit, square neckline, long sleeves. Skirt in black lambskin leather, asymmetrical waist and hemline, draped at the side by three metal buckle closures forming horizontal cut-outs.
Azzedine Alaïa, Ready-to-wear, Autumn/Winter, 1983
- 17 Dress in dark blue silk tulle on a black tulle base, lined with light pink knit silk, round neckline, long sleeves, incrustation of bands of black knit in bands around the body and at the cuffs and asymmetrical hem.
Azzedine Alaïa, Haute Couture, Autumn/Winter, 2016
- 18 'Bandage' dress in bronze colored viscose and elastane knit, assembled in a spiral around the body, creating openings at the back and sides, sweetheart neckline with integrated closures.
Azzedine Alaïa, Haute Couture, Spring/Summer, 1990
- 19 Dress in white anisette and trapezoid draped chiffon, jersey with straps at the back and underbust, belt and full wrap in white cut leather with metal button stud closures, deep V-neckline, open back, small cut-outs at the hips.
Azzedine Alaïa, Ready-to-Wear, Spring/Summer, 1991
- 20 Wedding dress in ivory colored silk, mesh chiffon, bust inset in black colored lambskin leather perforated with three colored metal spacers, forming straps, crisscrossing at the back and back, gathered center front and draped at the back, long hair, hair accessory, performed with silver colored metal spacers.
Azzedine Alaïa, Haute Couture, 1979-1980
- 21 Blouse in black silk chiffon gathered with red cotton laces. Gored skirt in black silk chiffon, each panel lined with a different length colored silk organza, small train.
Azzedine Alaïa, Haute Couture, Spring/Summer, 2003
- 22 Dress in black silk velvet and black silk chiffon, bustier and quilted bodice machine embroidered with an elaborate motif in black thread, skirt seams embroidered with black glass seed beads.
Azzedine Alaïa, Haute Couture, Autumn/Winter, 2011



21 Azzedine Alaïa, Haute Couture, Spring/Summer, 2003

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