

AUSTR
IANI FA
SHION
GUIDE

AUTUMN / WINTER 2008 / 2009
PRÊT À PORTER FEMME PARIS

RENDEZ-VOUS FEMME

28.02 - 02.03 2008

100 International selected designers
AW08 collections

Espace Pierre Cardin

1-3, Avenue Gabriel

75008 Paris

M°Concorde

&

Espace L'Oréal

14 rue Royale 75008 Paris

M°Concorde



CONTENTS

04

Masthead

06

And_i

08

Anna Aichinger

10

Awareness &
Consciousness

12

Barbara Habig

14

Claudia
Brandmair

16

Claudia
Rosa Lukas

18

Dernier-Cri

20

Edith A'gay

22

Elfenkleid

24

Eric Rainer

26

Fabrics
Interseason

28

Flor de Illusion

30

Florian Jewelry

32

Hartmann
Nordenholz

34

Martina Rogy

36

Michaela Buerger

38

Mühlbauer

40

Nina Peter

42

Pelican Avenue

44

Rosa Mosa

46

Wubet

48

Paris Map

50

Contacts

MASTHEAD

Editor-in-Chief Kira Stachowitsch

Contributing Editors Claudia Hubmann, Aicha Reguieg

Art Director Daniela Bily

Graphic Design Daniela Bily, Viktoria Platzer

English Translation Judith Lacina-Moser

Project Coordinator Florian Ladstätter for AustrianFashion.Net

Austrian Fashion Guide
is published by

plastic
MEDIA

Schottenfeldgasse 76
A-1070 Vienna, Austria
Phone +43/1/9291570
Fax +43/1/9291580
office@plasticmedia.eu

Publishing Director Clemens Steinmüller
International Marketing & PR Saleema Abudulai

Printed by
Ueberreuter Print und Digimedia GmbH
A-2100 Korneuburg

Cover photo (c) by
Awareness & Consciousness, Photography: Bettina Komenda,
Photo-Assistant: Michael Strasser, Model: Barbora H. / Exit,
Make-up & Hair: Dalila Riccetti / perfect props

Special thanks to





PREMIERE CLASSE
LES TUILERIES - PARIS
FEBRUARY 29TH - MARCH 3RD 2008

AND_I

What is so fascinating about aluminium as working material? The specific weight; its surface lends itself to different treatments; the possibilities in the colouring.

Where does the almost brutal strictness of your jewellery design come from?

I interpret it rather as simplicity – less is often more! The reduced shapes are, in my view, more compelling, clearer in their expression!

Do you think the term "futuristic" applies to your designs? They make a futuristic impression on some people, for me they are rather contemporary!



SHOWING AT
People's Revolution
Alexandre Boulais
14, Rue Portefoin
75003 Paris

PROFILE

Collection "Shade"

Andreas Eberharter's approach to jewellery is a sculptural one. He is interested in a new take on moulding and new materials like aluminum and acrylic glass. He also uses Swarovski pearls and 925 Sterling Silver Round Belcher chains. AND_i jewellery is eye-catching, strong and clear in design.

The play with subtle, not instantly noticeable, nuances of colour forms the centre of Andreas Eberharter's new jewellery collection "Shade" AW 08/09. He has mainly used anodised aluminium and added charcoal and black to the palette of silver, gold and ice blue. New surface structures create a good feel.

The collection "Shade" features long necklaces incorporating many individual parts, matching ear jewellery and bracelets, bangles with animal surface structures, dark-metallic shimmering objects, as well as lighter nuances. The "Shade"-pieces of jewellery unite opposites to form a whole – they are dark, mystical, matter-of-fact and erotic, yet at the same time, light, innocent and dainty.



This page: Photo Elfie Semofan
Opposite page: Photo Robert Marksteiner

ANNA AICHI

What was the source of inspiration for your new collection? 70ies cinema – New Hollywood. ■■■■■ From *Alphagirl* (a previous collection's title) to ... the Black Sweater Brigades. ■■■■■ What are your personal key trends for the autumn/winter season 08/09? Shades of black - Transparency - Structure.

PROFILE

The Black Sweater Brigades are all about cinema. Imagine Sissy Spacek, Diane Keaton & Cybill Shepherd organising an underground film festival in their living room. Inspired by the New Hollywood Movement, Hollywood's most exciting era, when sex, drugs and rock'n'roll met serious ambitions for change. Old Hollywood glamour was torn down to take a new look on life itself.

A new kind of transparence breaks through old Hollywood glamour, oscillating volumes contrast the soft flowing silhouettes, ritzy mohair next to wild goat hair, transparent lace and sequins combined with fine knits and jerseys. Strict wool fabrics are broken up by transparent graphic elements. Black is paramount – with nude, soft greys and brown in supporting roles and a cameo appearance of shocking fuchsia. Be Cinematic!



SHOWING AT

easternBlock
23, Rue Du Renard
75004 Paris
1 – 8 March 2008
9.30am - 6.30pm

For appointments please contact:
sales@easternblock.co.uk
phone +44/7950931810

NGER



AWARENESS & CONSCIOUSNESS

How comfortable does good fashion have to be?

I don't know the point where you start calling something "good fashion"! I think it rather depends on the purpose of an individual piece. An evening dress does not necessarily have to be comfortable, an every day dress, on the other hand, has to be. However, what really matters is the good quality of the materials. ■■■■■

Is it true to say that your accessories possess a certain severity that your clothes lack? That sounds somehow negative and pejorative. I wouldn't say that the one lacks something that the other has. I find they harmonise and enhance each other. It's the mix that does it. ■■■■■

How close to the body do you construct your cuts?

Sometimes very close indeed, then again quite far away from it.

PROFILE

Since 2005, the Awareness&Consciousness label has graced our universe with its sensuous and softly flowing collections, based on high-quality Jersey materials. Christiane Gruber studied fashion under Raf Simons, Victor & Rolf and Jean-Charles de Castelbajac at the Viennese University of Applied Arts. Having won the fashion award of the BKA, she acquired international experience working for Haider Ackermann and A.F. Vandevorst.

Awareness&Consciousness has been presenting collections at Paris Fashion Week since 2005. A&C is short for Accessories & Clothes, the accessoires being created in close collaboration with the artist Anneliese Schrenk.



SHOWING AT

**Rendez-Vous Femme
Espace Pierre Cardin
1-3 Avenue Gabriel
75008 Paris**

28 February – 2 March 2008

For appointments please contact:
office@awarenessandconsciousness.com
phone: +43/69911709817

SNES

Photos Bettina Komenda, photo-assistant Michael Strasser,
model Barbara H. / Exit, make-up / hair Dalila Riccetti / perfect props



BARBARA H

Do you normally have a clear idea of who your customers are, or are you often surprised as to who buys your creations? I always try to put myself in my customers' position to envisage what model would suit him/her best. There are always surprises, but that is exactly the feedback of my work. ■■■■■

How do you successfully continue a more than a hundred year old tradition? With an attempt at re-interpreting the hat playing with the shapes and details of the past using today's materials, which satisfy modern requirements and those of the future. ■■■■■ **In your designs, what's the balance between the luxury item and the consumer item?** The hat should remain an article of daily use, its manufacture and the quality of the materials should reflect luxury. And this, in my opinion, is the secret of the hundred year old tradition of the Habig Hat.

PROFILE

The A/W 08/09 collection by the designer Barbara Habig shows an interpretation of a timeless sportive luxury. It was inspired by the 20ies: "Charleston, jazz, bob and red lips" and a journey through the different styles in the Habig Hat archive which comprises hats spanning the period between 1865 to 2005. Amongst those are various bowler hats from around 1900, Austrian generals' hats from ca. 1898, the hat of a wedding dancer (Wedding Ricasoli, Italy, IV. century) and other rarities.

The exquisite and unusual Habig Hat Collection is characterised by a mixture of exclusive and extravagant materials including different kinds of lambskin, foxskin, velvet as well as a sophisticated variant of appliquéd felt, all of which ultra-light and delicate in character.

The unmistakable signature of the collection stands for elegance, awareness of life, quality and individuality.



SHOWING AT

**Première Classe
Jardin des Tuileries
Rue de Rivoli, 75001 Paris
29 February – 2 March**

ABIG



BRANDMAIR

When do you normally have the best ideas for new designs? Whilst I'm working. Sometimes they are accidents ... **Your fashion should be easy to wear.**
Are you never overcome by a desire to create something mad or outrageous? Sure, sometimes I am. **What's your favoured material for next winter?** Loden.

PROFILE

For her collections, Claudia Brandmair draws her inspiration from a multitude of sources. There is no overall theme, every piece of clothing is supposed to speak for itself as well as being part of the whole.

Claudia Brandmair's fashion is characterised by an idiosyncratic mix of materials, cuts, shapes and the classic art of tailoring. Even though she enjoys experimenting with conventional materials and unorthodox details, her fashion is eminently wearable. Her purism feels sexy, her minimalism innovative.



SHOWING AT

SHOWROOMVAGO

10, Rue Charlot

75003 Paris

www.showroomvago.com

phone +33/1/42740176



CLAUDIA ROSA LUKAS

Is there a particular mood inherent in your designs?

Generally, clear and symmetrical lines evoke positive moods like stability and balance, or naturalness and optimism. My whole work is more or less based around these qualities.

Therefore, the manipulation of the beholder is rendered completely impossible. ■■■■■ **Why are many of your designs changeable?** Changeable rather in the sense of suitable for different occasions. The flexibility and combination of the individual elements is very important because each part will be seen – sooner or later – as an “object” in its own right, and its individuality (in a limited edition) will take centre stage.

■■■■■ **What kind of significance would you ascribe to the term "perfection" in your work?** As a designer, I primarily take on the role of the shaper who determines the form, the size, the material, the technique, the edition, the colour as well as the presentation and such, whilst the implementation is carried out to be highly skilled specialists who constantly look for the perfect solutions. This interplay of various partners is determined by a growing common interest in the perfect development of form, aesthetics and craft.

PROFILE

In her collections Claudia Rosa Lukas expresses herself as a multi-faceted character. She combines minimalism – clean cuts and structured shapes – with female sensuality and persuasiveness. Lukas' extraordinary eye for detail attracts a wide, discerning audience and surprises with playful technical masterpieces. Every garment is suitable for the fast-paced everyday life yet perfect for a night out. Her repertoire comprises a blend of ideas where dream and reality are fused to underline the make up of people's complex personalities, intellectualism and femininity.

Her choice of materials is determined by wearability and the functionality of the finished article. For that reason she favours high-quality Austrian and Italian fabrics including wool, silk jersey and cotton. Since 2004 she regularly presents her collections at the Prêt-à-Porter Fashion Week in Paris and has her work displayed in showrooms in Japan.



SHOWING AT

29 February – 2 March 2008

12am – 7pm

t.b.a, please check

www.austrianfashion.net or

www.lukas-by.com

phone +43/69919425734

SA

Photos Gregor Titze, model Stefanie / Tempomodels,
make-up / hair Sasa Bambalan / making of, styling Resul, location Ragnarhof



DERNIER-CRI

If you absolutely had to, which would you choose and why: Colour or shape? We'd choose shape because colour is dependent on trends. Shapes are long-lasting and are therefore perfect to embody an idea.

Old or new? Dernier-Cri stands for the discovery of new shapes and solutions and for making them wearable (e.g. a shirt with an asymmetrical collar). We get our ideas exclusively from all sorts of different musical styles.

Jeans or jersey? When working on the SS 08 collection MDC, we realised that denim is extremely versatile. There is a good reason why more jeans are being sold and worn than other trousers.

PROFILE

In 2006 the designers Anna and Alexander Sova, who had been working for the Brazilian designer Marcello Sommer, opened their first shop "Maison Dernier Cri" in Vienna.

Both describe their style as avant-garde, urban and minimalist-opulent.

Dernier-Cri's new AW 08/09 collection, which will be premiered at the Prêt à Porter Femme Paris at Zip Zone Montaigne, deals with the theme of architecture, with geometric trompe l'oeils and uses sports- and streetwear elements.

A certain multi-functionality of clothing forms another very important aspect. New ways of fastening, high-tech fabrics as well as an intelligent cutting method complete the overall picture of the collection.

Dernier-Cri's understanding of fashion as a cross-over industry already led them to taking part in various art-, film- and music projects.



SHOWING AT

Zip Zone Montaigne
Designers Gallery
Avenue Montaigne 15
75008 Paris

27 February – 2 March 2008



EDITH A'GAY

Do you regard the designer profession as a service or do you see yourself as an artist?

For me it's a vocation and I'm very proud of that. As far as I'm concerned there aren't any limits to inspirations when creating something new. Through my designs, I want to enable women to express their individuality in a new way – different from every day life and more stylishly.

Nevertheless, in my opinion applied arts are always balanced between artistic freedom and service industry. ■■■

In what way do you try to re-interpret the themes of femininity and sexuality?

The Edith A'gay line is individual, intellectual and very feminine. A special cutting technique allows for a host of different possibilities to wear a dress. The woman has the liberty to decide the aesthetics of a dress according to her imagination, sensuality and femininity and adapt it to an occasion. In doing so, she is helped by the colour psychology and the choice of exquisite fabrics. ■■■

What's your message for A/W 08/09?

"... We can only ever look at surfaces. What is beneath them we can only imagine, guess or know, but we cannot see it.

Every object we perceive, therefore, is in a fundamental relationship to both the visible and the invisible. Its surfaces are at the same time the boundaries to the invisible attached to it and the nothingness that borders it".

(Quote (transl.ed.)from "Die Sichtbarkeit des Unsichtbaren," Dr. Hans Dieter Huber)

SHOWING AT

Presentation

28 February 2008

Showroom

29 February – 1 March 2008

Paris / see invitation

phone +33/675729945, email press@edithagay.com



PROFILE

Collection "Invisible"

Edith A'gay's newest AW 08/09 collection "INVISIBLE" transfers the glow of summery warmth to cold winter days. At first glance, the fleeced-lined, fine pure-silk outfits seem like delicate summer dresses and evoke a lightness so very untypical of a winter collection. This aesthetic concept is supported by the great attention to detail on the inside of many of the items. They are lovingly and subtly decorated with various graphic elements which only become visible when the body moves underneath.



Your sometimes complicated cuts always result in clear and simple lines. What's the trick? We wouldn't define our cuts as complicated. Sometimes it happens that we design very elaborate cuts. We find it exciting to incorporate different details into our designs and end up with clear lines in spite of this. **Your colour palette comprises only white/grey/black and a bit of blue. Do you suffer from an aversion to colours?** No, we don't suffer from any aversion to colour. But in our opinion subtle tones are better at accentuating shapes and help details to stand out more. That's extremely important to us. **According to your view, are simpler clothes even more able to underline the personality of those who wear them than more showy designs?** In our opinion the personality gets a better chance to come to the foreground that way.



PROFILE

Collection "Country Miss"

The characteristic feature of the AW 08/09 collection is the use of details of traditional workwear like knee- and elbow pads or epaulettes. They can be either found – not entirely surprisingly – on shoulders or have also been given new functions.

Staples of any collection like T-shirts, shirts and dresses are mixed up in a patchwork style combining and contrasting denim and popeline with jersey and a fine knit. Sheepskin also makes a reappearance in the collection either as an accessory like e.g. as a belt or has been directly integrated in the items. The AW 08/09 collection is based on the trademark elfenkleid linear cuts and is dominated by the tones of black, white, beige, brown, purple and petrol.

SHOWING AT

**Rendez-Vous Femme
Espace Pierre Cardin
1-3 Avenue Gabriel
75008 Paris**

28 February – 2 March 2008



ERIC RAINER

"Form follows function" – does that apply to your work? I try to keep the fashion I produce practical and simple – but fashion and the motto of “form follows function?” I don’t know ... **Why have you decided to concentrate on women’s fashion?** There is no reason. I like making men’s fashion, too. For now, it’s women. **Does something like spiritual influence play a part in the coming about of your creations?** No!!

PROFILE

Collection “Seasonal Report
on Autumn/Winter 2008/09”

Urban style meets Moroccan-born intellectuals. God-made fibres like soft satin silk, fine pure cotton and lightweight church linen appear in combination with man-made fibres and technically enhanced fabrics. Eric Rainer’s typical couture touch is expressed in male galabyas (long shirt style) matched with tailored jackets and dresses, accompanied by dramatic accessories in taffeta. A great number of different individual layers play with contrasting materials and volumes. The choreography of the look features a genuine crossover of life-style and design, form and function, the casual and the elegant. The label is about strictly contemporary but not shortsighted fashion.



SHOWING AT

**Presentation including video:
Zip-Zone Salon Montaigne
15, Avenue Montaigne
75008 Paris
28 February – 2 March 2008**



FABRICS INT

What sort of music (if any) are you listening to whilst designing? Radio arabella, radio nrj. **What a role do social and ecological considerations play in your choice of materials?** A very important one. Since starting our work, we've been convinced that the use of certain materials, via a specific cutting technique, result in particular silhouettes onto which you can deliberately attach coded contents.

PROFILE

The design label ___fabrics interseason (Wally Salner and Johannes Schweiger) positions itself between the fields of contemporary fine art, design/fashion and (electronic) music. Due to the artistic approach the collections and their presentations are based on concepts preceded by intensive research into sociopolitical phenomena and discourses.

___fabrics interseason is interested in codes: how they manifest themselves in the clothing behaviour of the individual and social groups, how they define identities, and how to read them. The collections are not only an analysis of these codes but also serve as an infiltration of an exclusive and individualised sense of fashion through a wearability which easily adapts to a range of lifestyles.



SHOWING AT

Agentur V
Galerie Pascal Gabert
11, Rue Du Perche
75003 Paris
28 February – 3 March 2008

Dune
29-201 Wakamiya-cho Shinjuku
Tokyo 162-0827
10 – 16 March 2008

ERSEASON



FLOR DE ILL

Up until now, uniform jackets and camouflage patterns could be seen in your collections – do military elements play a major role for you? My work is not about military but about uniform. I find it interesting to question individuality/identity with the help of something, which is the exact opposite of what fashion wants to be. That's the reason why my designs often include uniform elements. ■■■■■ With your designs, do you try to hide or accentuate the human body?

Both at the same time. On the one hand, I work in a spatial way where I make an item of clothing independent of the body and thereby get the chance to shape it freely. On the other hand, there are designs which move more closely against the body making it noticeable/perceptible. This, in turn, brings a sensuous component into play, alongside the imaginary/conceptual one. ■■■■■

Since starting out as a designer, what in your work has given you the greatest moment(s) of happiness? To “see” the things ...



SHOWING AT

10, Rue de Saintonge
75003 Paris
1 – 3 March 2008
12am – 8pm
(to be confirmed)

PROFILE

Collection “Corpus”

Two aspects dominate the works of the designer Wolfgang Langeder, man behind the label “Flor de Illusion” who debuted in Paris in October 2004. Firstly, it is the pure form of a design, the determination of which is the starting point of any design process: “When I create clothing I always define its form first – I decide if it will correspond to the human body’s shape or whether it will gain space itself and become a sculpture which bonds with the human being.”

Secondly, the idea of simplicity forms the other key aspect in his work: “I like simplicity, quietness, clarity and things that show the essential.”

USION



FLORIAN JE

Is there a cut-off point between a piece of jewellery and an art object which a designer has to observe?

Autonomous artworks always have to be strong and overpower you. However, many pieces of jewellery make a subtle impression, at the border of the conscious. With my jewellery I want to set free those who wear it and, following their own ideas, leave them the freedom to make it a part of their appearances, looks and their lives. ■■■■■ **Most of your items are unisex – is it a special wish of yours to get men**

into wearing jewellery (in the broadest sense)? I would very much like to make more jewellery for men because the situation there is pretty dire. In some of the styles of every collections I like to leave some scope, in various respects. ■■■■■ **How do you keep inspiration from turning into an excessively**

intellectual concept? Messages, conceptual punchlines, attempts at terminological embroideries bore me to death. I think I have finally become immune against such things. “Aesthetics” is my magical word – playing with materials, shapes, colours – tensions, contrasts, harmonies. These are old-fashioned terms, I know, but that doesn’t bother me in the least.

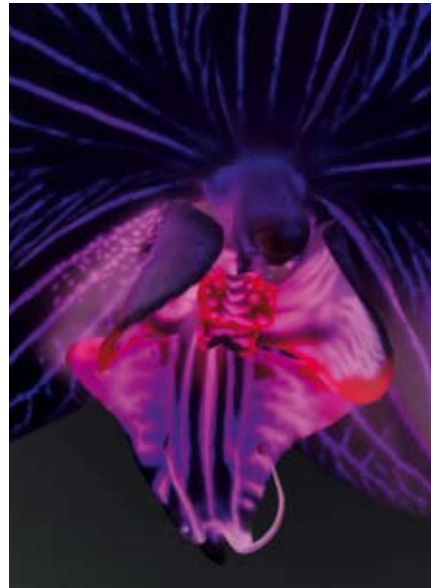
PROFILE

FLorian 08w

Les Fleurs du Mal II

Dark Matter

Like last year, in FLorian’s new winter collection one is seduced into the dark and dangerous world of the flowers of evil. The black leather and the metal chains of the new designs play on the energy of fetishes. Black and gold beads lead one into a dark univers. As a contrast, all eyes are sucked into the irresistible colours of desire: violet and lilac.



SHOWING AT

Artcore

37, Rue de Montpensier

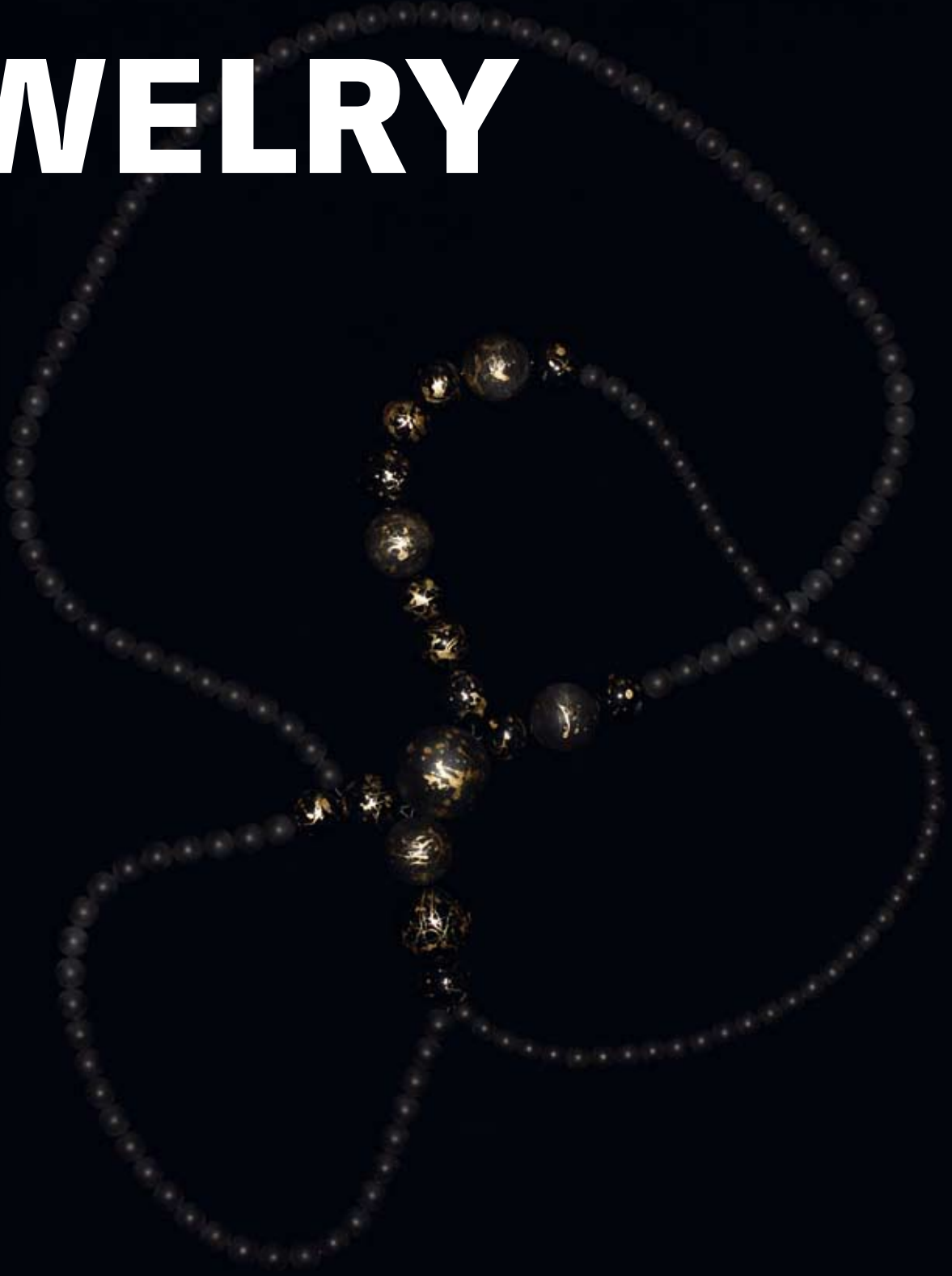
75001 Paris

29 February – 4 March 2008

10am – 7pm

by appointment only, phone +43/69912159955

WELRY



HARTMANN

What disadvantages are there in working as a duo? Our work is decisively influenced by our dialogue, the discussions and the definition of ideas. There is no constraint, rather a strong symbiosis. **Is your new collection more Hartmann or rather Nordenholz?** Always Hartmann Nordenholz. **Professionally, what have been the most important lessons you've learned during the time since Hartmann Nordenholz's existence?** 24 hours is too short, and, good is not good enough.

PROFILE

Hartmann Nordenholz is a German-Austrian fashion label founded in the winter of 2000 by Filip Fiska and Agnes Schorer, named after their grandmothers' maiden names. It represents a new form and a new definition of elegance. Visionary elegance.

Filip Fiska and Agnes Schorer about their view on fashion: "A connection between theory and high craftsmanship is the basis of Hartmann Nordenholz. Fashion is a means of personal expression and development. Each of our collections allows a momentary glimpse into our "diary of reflexions". Distance, silence and dignity are important keywords. Our approach is critical: we question different forms of the manifestation of fashion in society. As a result of our conceptual work, there has to be a perfect product."

Geometric forms get staggered, come up against each other and communicate an architectural structure. The construction of surface, the duplication and mirroring emphasise the graphic look of the collections. Experimental cuts executed in different materials like silk chiffon, flowing jersey or waxed wool result in differing volumes and forms.



SHOWING AT
t.b.a., please check
www.austrianfashion.net or
www.hartmannnordenholz.at
for updates

NORDENHOLZ



MARTINA R

You describe your collections as feminine – what is your definition of feminine? Figure-hugging. **■■■■■** Does it sometimes happen that you lose your way amongst the numerous details of your designs when creating clothes? No. **■■■■■** Do you approach your winter collections in a different way than your summer collections? Not really. Only, I find a summer collection easier to do.

PROFILE

The label “Martina Rogy” stands for an exclusive, very feminine fashion line. It is especially geared towards the confident modern woman who, inspite of attempts at levelling all gender differences in today’s society and workplace, likes to emphasize her femininity in a subtle and sophisticated way. The fact that “Martina Rogy” present a greater than average range of dresses and skirts in their collections bears witness to their take on womenswear. They achieve the desired sophisticated feminine look by combining extremely simple pieces with more elaborate, playful ones. Ruffles, pleats, gathers and artful details expertly placed, all are employed to enhance this effect. The garments are almost entirely made from high quality, skin-friendly natural fibres such as wool, cotton and silk. These have a very pleasant, luxurious feel to them and help the woman who wears them to feel neat even after the longest and most strenuous of days.



SHOWING AT

**Rendez-Vous Femme
Espace Pierre Cardin
1-3 Avenue Gabriel
75008 Paris
28 February – 2 March 2008**

OGY



Photos Gregor Tizze, hair / make-up Sandra Maron

MICHAELA B

Which role does a certain dramatic aspect play in your collections? Without any drama life wouldn't be exciting and it's a fun thing to create. **In how far are complicated details important to you?** Details simply make all the difference and the value because they make an item of clothing more elaborate, refined. However, detail already originates in the choice of material, it starts right at the basis and this has to be perfect. **Who would you love to see in your designs, persons alive and/or deceased?** Lauren Bacall, Julie Christie, Gena Rowlands and in a Kanye West video clip.

PROFILE

Two weeks after graduating from the fashion class of Raf Simons and Véronique Branquinho of the University of Applied Arts, Michaela Buerger turned her back on Vienna in 2006. She has been living in Paris, a city she previously came to know during her studies when she worked for Véronique Leroy.

In her own label, Michaela combines style, allure and taste with prime workmanship. The distinguishing feature in her collection is a tongue-in-cheek aspect of couture – for women who are laid-back and cool about their attitude towards the world and to themselves. And to men, of course!



SHOWING AT

Rendez-Vous Femme
Espace Pierre Cardin
1-3 Avenue Gabriel
75008 Paris
28 February – 2 March 2008

phone +33/668184397

U E R G E R



MÜHLBAUER

Is the warming function of head gear the defining feature in your winter range or has the hat become, above all, a trendy accessory? Both applies. It's obvious that the hat has a particular purpose in winter: to keep you warm. However, to consider only its function obviously is not enough for us. On the contrary, we regard it as our main task to make head gear attractive in a way that it becomes an indispensable accessory in winter and summer. ■ **Celebrities create fashion trends – do you try and model your range on, let's say, Sienna Miller's or Pete Doherty's favourite hat?** Celebrities (or their stylists in the background) may create trends but they do not make fashion. That's our job. Celebrities choose to wear our creations, that is what designers offer them, and show it to the world. Without the designers' work there would be no fashion and, consequently, no fashion trends. ■ **Is it true that certain faces go particularly well with hats?** Yes, there is such a thing. In any case, I don't have one. But according to legend, exactly these hatters are believed to be able to create hats that fit any face.



PROFILE

In 2001 Klaus Mühlbauer took over the family business, which had been established in 1903 and been run by the Mühlbauer family for four generations. He decided to concentrate on the company's original business of making hats and breathed new life into the old brand and its products. Together with his sister Marlies he creates the hat collections supported by an expert team of hatters and milliners from the Viennese Manufaktur. Finest craftsmanship and the use of the most exquisite, internationally sourced materials define the discernibly high standard of the creations. The path of regeneration has led to both national and international success.

SHOWING AT
Première Classe
Jardin des Tuileries
Rue de Rivoli, 75001 Paris
29 February – 2 March

This page: image Tobias Pils, Ferdinand Schmatz
Opposite page: photo Ingo Folte

kühl und behütet



cool and warmed

NINA PETER

PROFILE

Nina Peter's first glove collection was launched in Vienna for the AW season 2003. Nina Peter, who worked in advertising and PR for a number of years, and Gregor Pirouzi, who was responsible for several collections at Vivienne Westwood, Versace and Armani in the past, are the co-founders of Nina Peter leather accessories. Following in the footsteps of Nina's family, who, as Handschuhpeter, have a history in glove manufacturing dating back 164 years, they took the expertise gained during this period and have created their own, very personal, interpretation of a contemporary glove. Experimenting with colour and design, Nina and Gregor have transformed the normal glove into a unique accessory item, uniting cutting-edge, punky and sexy cuts with aspects of functionality. For the past two seasons, Nina Peter has also been offering bags, belts and leather jewellery together with their unique glove collection.



When you design gloves, how do you get around the restricted possibilities of a shape which is anatomically predetermined? We don't get around it, we play with it. For example, we make use of the unique symbolism of the fingers in our design "Victory Glove". After all, it's one of our trademarks to make gloves into an accessory which does not only fulfil its practical function but is at the same time a cool style item. Sometimes the design is to be found at the back of the hand, like in the sample images. ■■■■■ **In your view, is there anything like, let's say, attitude towards life or a particular facet of one's personality that a wearer can express especially by means of gloves?** Wearing a Nina Peter accessory helps anybody to transform a simple outfit into a cool one – which makes it the ultimate style accessory, actually. ■■■■■ **Who would you deem to be the most stylish wearers of gloves – alive or deceased – and why?** In the 1920s there was this US family, the Sitwells. Not only were they wonderfully stylish but their men and women had their own special elegant way of wearing gloves: très chique – i gLOVE.

SHOWING AT
Showroom MC2
Catherine Guin
41, Rue de Saintogne
75003 Paris

phone +33/1/48 040648



PELICAN AV

What idea is behind your concept of presentation? There isn't a presentation concept as such. What could be called presentation, or better, the representation of the mood of a collection, generally is there from the beginning and grows together with the collection. It's not just an add-on at the end of the generation process. It's woven into the collection from the beginning and therefore has equal importance as an end product. ■■■■■ **How important is fashion in all this?** Basically, you can completely separate the fashion and the artwork of the collection. They are independent of each other because each can exist on its own detached from the other. But they both come from the same thematic source and have been developed side by side in constant interaction and thus complement each other. ■■■■■ **Would you rather be of your time than ahead of it?** It'd be best to be detached from time.

PORTRAIT

pelican avenue was founded in 2004 by Carolin Lerch, a graduate of the Antwerp Academy of Fashion and a former assistant to designer Bernhard Willhelm.

The label's intention is to question traditional codes in fashion, to propose a different approach, to avoid stagnation and self-satisfaction. It seeks to counteract constantly changing trends and the destructive attitude of hypes.

Together with multimedia artist Michiel Helbig they form pelican video, their video and multimedia project.

The intention of the pelican project and its products is to challenge the unknown rather than develop a certain style or idea.



SHOWING AT

Showroom Antwerp
38, Rue Sainte Croix De La
Bretonnerie
75004 paris

for appointments: +32/473500070

ENUE



ROSA MOSA

PROFILE

Salzburg born Simone Springer and Yuji Mizobuchi from Kyoto are the people behind the rosa mosa label. Simone graduated from the Academy of Fine Arts in Vienna while Yuji studied Buddhist Philosophy in Kyoto and worked in a whiskey distillery. Both met during their studies at Cordwainers College in London in 1997 when they created a one-off collection of handcarved wooden shoes to be shown at the London Fashion Week. After graduation from Cordwainers, they decided to relocate to Austria and founded their Viennese studio, which has become the cradle of all their collections.

rosa mosa stands for individualism, innovation and the highest level of craftsmanship. rosa mosa collections are available through prestigious shops and department stores throughout the world.



Why is the "hand made" look of your creations so important to you?

Our shoes are mainly handmade and produced locally. This process results in a product that puts individuality before mass appeal. The look happens automatically alongside. ■■■■■

And how do you achieve this raw, immediate look?

By the use of simple shapes, part-untreated materials, artisanal details, and by developing production techniques which can't be carried out by machines, but have to be finished by hand. ■■■■■

Your designs are never a modest decorative accessory but mostly a strikingly eye-catching component of an outfit. Does one possibly have to be courageous to wear them?

Within each rosa mosa line there is a clear distinction between the easy-to-wear part and the smaller part of showpiece objects. In our eyes our shoes are a timeless means of expression for individuals who relate in a positive way to the aesthetics which are so typical of rosa mosa.

SHOWING AT

Première Classe

Jardin des Tuileries

Rue de Rivoli, 75001 Paris

29 February – 3 March 2008

■■■■■
Micam- International Shoe Exhibition

Hall 2 Booth Q25, Milan

26 – 29 February 2008

for appointments please call:
+43/6508106274

This page: photo Martin Stoebich, opposite page: photo Yohei Yoshida



WUBET

What kind of values do your designs stand for? It's all about establishing WUBET as a brand. My designs put a high value on the work input of the individual and the ability to improve the producers' living standards. Communication, marketing and politics are essential for the understanding of how we become one world and to preserve our culture. ■■■■ **Do you think that regional, traditional clothing is dying out due to globalisation?** In many parts of the world traditional clothing has been pushed to the background in everyday life with the progression of globalisation of culture and fashion. Nowadays such clothes are only ever worn on festive occasions. In other countries, like Ethiopia, people still wear traditional items of clothing in a day to day context. WUBET works almost entirely on the basis of traditional Ethiopian designs. We only change the colour scheme of the traditional patterns to adapt it to the Western market. "Ethnic chic" has become a catchword and is often used in this context. ■■■■ **In your opinion, how much influence does fashion have on the wearer's life?** Fashion has to be in-your-face, easy to wear, modern, and has to be sensual. Magazines, lifestyle features, trendsetters, public relation consultants, they are all influenced by fashion. People wearing it want to identify with what and who is portrayed there.



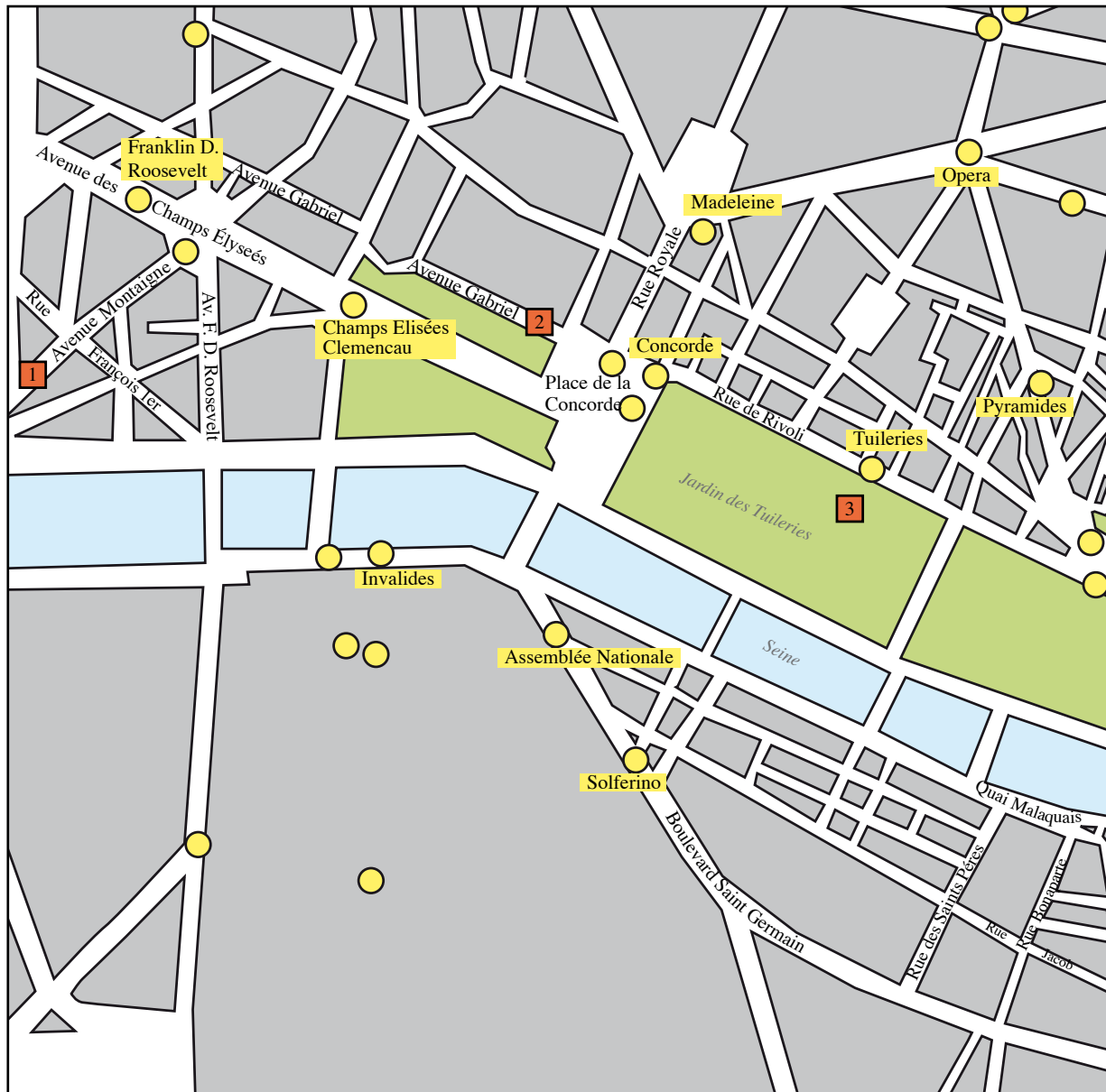
PROFILE

Designer Arnold Haas about his work: "I moved from Vienna to New York in 1998 to become an internationally recognised stylist and fashion designer. Vis-à-vis my peers I proved myself to be innovative and demonstrated a high level of competence and vision in the field of fashion design. My work has been described as ingenious, clever and elegant. It has been received with much acclaim everywhere in the international design community. Throughout my career, I've displayed a unique combination of knowledge, talent and focus. Since 2003 I've lived and worked in Ethiopia."

SHOWING AT

**Première Classe
Jardin des Tuileries
Rue de Rivoli, 75001 Paris
29 February – 3 March 2008**





1, ERIC RAINER,
 Presentation including video
 Zip-Zone Salon Montaigne
 15, Avenue Montaigne, 75008
DERNIER-CRI
 Zip Zone Montaigne
 Designers Gallery
 15, Avenue Montaigne,
 75008

**2, AWARENESS&
 CONSCIOUSNESS,
 ELFENKLEID,
 MARTINA ROGY,
 MICHAELA BUERGER**
 Rendez-Vous Femme
 Espace Pierre Cardin
 1-3, Avenue Gabriel,
 75008

**3, BARBARA
 HABIG,
 MÜHLBAUER,
 ROSA MOSA,
 WUBET**
 Première Classe
 Jardin des Tuileries
 Rue de Rivoli,
 75001

4, FLORIAN JEWELRY
 Artcore
 37, Rue de Montpensier,
 75001



5, ANNA AICHTINGER
 easternBlock Showroom
 23, Rue du Renard,
 75004

6, PELICAN AVENUE
 Showroom Antwerp
 38, Rue Sainte Croix de la
 Bretonnerie, 75004

7, AND_i
 People's Revolution
 Alexandre Boulais
 14, Rue Portefoin,
 75003

8, BRANDMAIR
 Showroomvago
 10, Rue Charlot, 75003

9, FABRICS INTERSEASON
 Via Agentur V
 Galerie Pascal Gabert
 11, Rue du Perche,
 75003

10, FLOR DE ILLUSION
 10, Rue de Saintonge,
 75003

11, NINA PETER
 Showroom MC2
 Catherine Govin
 41, Rue de Saintonge,
 75003



**WWW.
CREATIVE
SPACE
.AT**

**COMPANIES LOOK
FOR CREATIVES
CREATIVES MEET
COMPANIES**

THE CREATIVE PLATFORM OF VIENNESE ECONOMY
WWW.CREATIVESPACE.AT A PROJECT BY THE VIENNA
CHAMBER OF COMMERCE AND INDUSTRY

 **WWW.
CREATIVE
SPACE
.AT**

A close-up, low-angle shot of a woman's face, looking down and to the left. She is wearing dark, wrap-around sunglasses with gold-colored temples. Her hair is dark and pulled back. The lighting is soft and warm, highlighting her skin and the texture of her light-colored turtleneck sweater.

Austria – your advantage

So, if you are looking for information on Austria and a top-quality partner for the future visit advantageaustria.org/fr

WIEN-HOTELS & INFO
TEL. +43-1-24 555
www.vienna.info



Love Life,
Live Sports

Vienna
www.vienna.info
*waits
for you*

„Here you dance and completely forget yourself to great music with a clear sound.“

Susanne Kirchmayr, World class Vienna DJ „Electric Indigo“



FASHION & MUSIC

FOUR TIMES A YEAR – AVAILABLE WORLDWIDE

Subscribe now: One year (4 issues) for only: Germany € 17 / Austria € 13 / UK £ 19 / Rest of Europe € 28 / USA \$ 48 / Japan ¥ 6000 / Rest of world € 39
(German or English edition available)

Order online via www.indie-mag.com

For other inquiries please contact office@indie-mag.com

plastic
MEDIA

