

AUSTR
IANI FA
SHION
GUIDE

SPRING / SUMMER 2009
PRÊT À PORTER FEMME PARIS



be

INSIDE

every
day

AUSTRIANFASHION.NET

Initiated by a group of independent fashion designers, AUSTRIANFASHION.NET was launched in September 07 as a unique networking platform for the Austrian fashion environment. From its first hour, the website was conceived as a synergetic initiative to support young and upcoming designers by putting their work into the limelight.

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RENDEZ-VOUS FEMME

the face/s of contemporary fashion

170 INTERNATIONAL CONTEMPORARY WOMENSWEAR S/S 09 COLLECTIONS
OCTOBER 2-5 / 10.00 - 19.30

MUSÉE DU JEU DE PAUME

1, place de la Concorde 75008 Paris

Métro: Concorde, Tuileries

ESPACE PIERRE CARDIN

1-3, avenue Gabriel 75008 Paris

Métro: Concorde

For full exhibitors list & events list please contact :

info@rendez-vous-paris.com / www.rendez-vous-paris.com / +33 1 47 03 45 06

For more info about the online showroom : contact@lenewblack.com / www.lenewblack.com

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Photo : Corriette Schoenaerts / www.corrietteschoenaerts.com

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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

Printed by
Ueberreuter Print und Digimedia GmbH
A-2100 Korneuburg

Cover photo: Irina Gavrich, styling: Karin Boba, make-up: Karoline Strobl,
model: Katharina Spenner / Wienermodels, photo-assistent: Christian Benesch

Special thanks to



ACCESSORY DESIGNERS TRADE SHOW

3-6 OCT. 2008
PARIS LES TUILERIES

WWW.PREMIERE-CLASSE.COM



**PREMIERE
CLASSE**

PARIS
CAPITALE
DE LA
CREATION

ANNA AICHI

Why is there so much black in your collections? Black is ultimate. It's very modest and highly elegant at the same time. It emphasizes the design as well as the person wearing it and is still strong by itself. It's a very democratic color, no matter what skin or haircolor, age or gender, black suits everybody. Black is above every trend. **Are women in showbusiness from today as inspiring as the heroines from bygone eras?** Some are, most are not. Maybe because most of them become too much public property (in every 'shocking' detail), very few still manage to keep their little mysteries that create this special aura stars used to have. There are very few originals these days therefore they are even more precious. **When designing an item do you have a special age of your potential client in mind?** There are pieces that look nicer on a younger person and there are pieces for the ladies. I always look out for a certain balance within the collection.

PROFILE

Collection "Sonic summer of youth 2009"

In the concrete soundgarden up on top of an inner city roof we are in a garden state of mind and avoid pomposity like the plague. Reduce – distill – purify the ultra-short-term nostalgia. A shirt with a checkered past re-invents itself as a skirt while we watch the ultra violet sunset. Stripes of black gloss appear in circles and minimal toyland. Lingerie layers emerge in details, breaking through the surface and stealthily under-wire shirts. Ink paints the sky and we dial 90210 for y2k9. Elastic straps shape the curve of the horizon. A plaid made of black and nothing wraps around me while you can see through my t-shirt as if it wasn't there. Less is more. Sometimes. It all ends up in glamorama. Post X. And I still don't have a clue why I'm famous either.



SHOWING AT

Rendez-Vous Femme
Musée du Jeu de Paume
1, Place de la Concorde
75008 Paris
2 – 5 October, 10am – 7.30pm

For appointments please contact:
sales@annaichinger.com

NGER



AWARENESS & CONSCIOUSNESS

Why do you continuously prefer particularly soft and flowing materials in your work? Because I deem them the most beautiful. They are pleasant to the touch, caress the body, do not scratch or pinch anywhere. ■■■■■

Do you consider your outfits as part of a complete collection or rather as individual items in their own right? Each collection has its own theme, its individual treatment of the material and its own special flair.

However in each collection there are always special favourites which are especially strong and stand on their own. ■■■■■

On what kind of flair is your upcoming SS 09 collection based? Lightness. Inspired by swimming pools of the sixties and seventies, hippie- and ethno pictures.

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

**11, Rue Sainte Anastase
75003 Paris**

**30 September – 7 October
10am – 7pm**

Please check for updates:
www.awarenessandconsciousness.com

For appointments please contact:
office@awarenessandconsciousness.com
phone +43/699/11709817

SNESS



“Never get cold” AW 2008/09

Photography: Michael Strasser, model: Sara / Tempo Models, make-up and hair: Bettina Komenda, assistance: Marcus Karkhof. Supported by Unit-f, go international

BARBARA H

What role does the idea of unisex play in your work? The SS 2009 collection is strongly characterised by the type of masculine design that alludes and speaks to the man in every woman and the woman in every man. The designs are harmonious, clear and simple. They show a love of detail, especially that of the historic kind. The hats are multifunctional as well as chic and elegant. **In hat fashion what do you have to look out for in order to avoid crossing the line that divides the extravagance and the ridiculous?** There are no limits to extravagance. It is however important, when you sell a hat, to empathise with your customer to get a clearer picture of what model would suit him/her best. **What role does the protection of animals play in the choice of furs and leathers you use?** Animal protection is very important to me. When working with leather, the observance of the laws of animal welfare and the Convention on International Trade in Endangered Species are paramount.



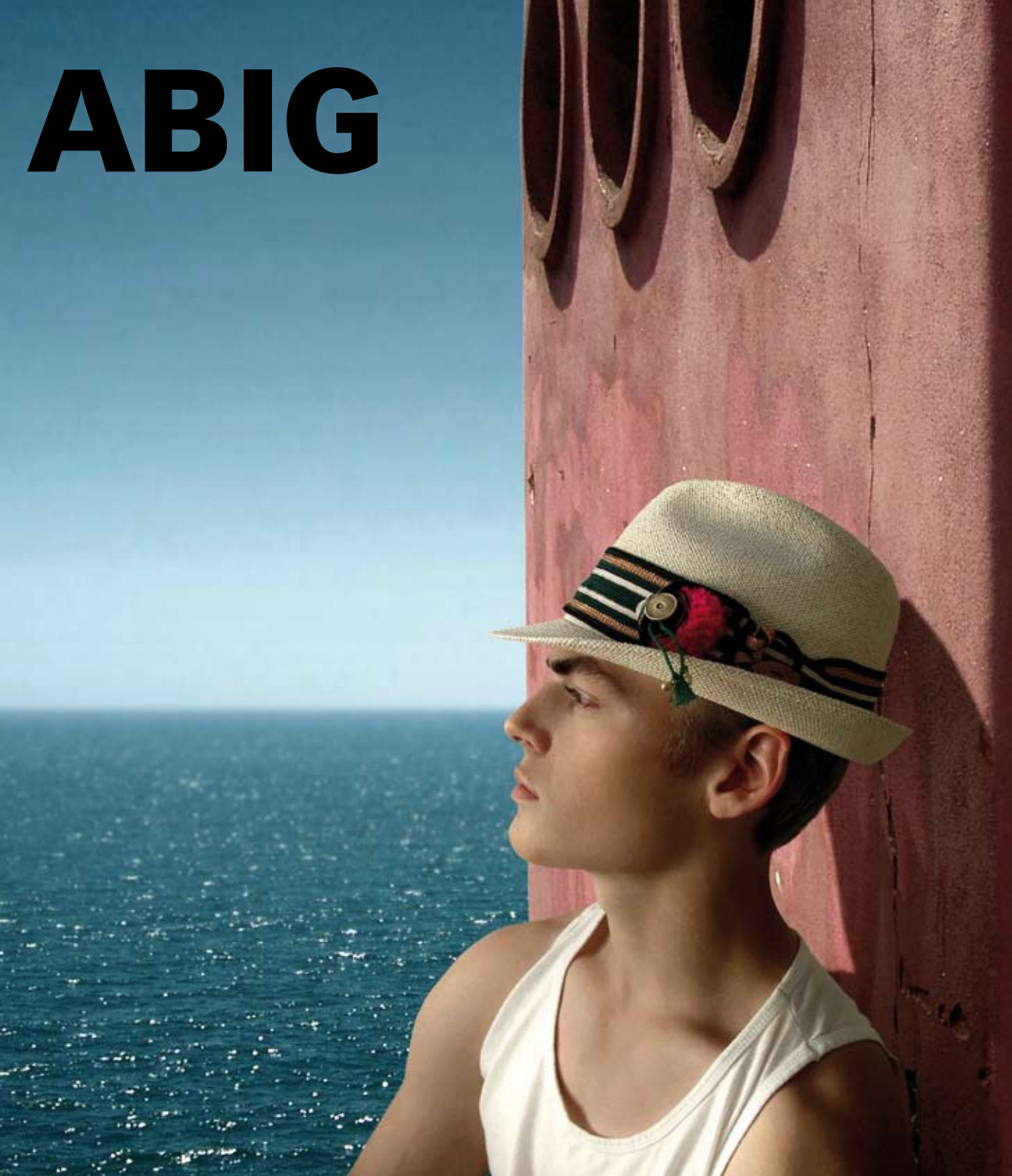
SHOWING AT

Première Classe
Jardin des Tuileries /
Terrasse des Feuillants
Rue de Rivoli, 75001 Paris
3 – 6 October

PROFILE

Barbara Habig's SS 09 collection shows an interpretation of timeless and sportive luxury. It was inspired by sun, summer, passion and the longing for the never-ending expanse of the sea. The Habig family hat archive proved to be a rich source of inspiration. Its collection comprises hats dating from 1865 up to the present and includes bowler hats from around 1900, Austrian generals' hats from 1898, a 16th century Italian Wedding Riccasoli and other rarities. The exquisite materials (e.g. straw in a smart combination with the finest of patent leathers) reflect a youthful elegance with a practical sense. They convey a feeling of joy for travelling and adventure anticipating encounters on the world's most beautiful beaches.

ABIG



BRANDMAIR

How do you avoid unintentionally copying what yo have seen other designers do? Taking it on board intentionally ... and rework it.

What is the best, what is the worst part of being a designer for you? I can do whatever I want. There is always much too much work.

Who has been the greatest influence on your career?

My mum ...

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

29 September – 10 October

www.showroomvago.com

Photography Irina Gavrich, make-up and hair Wolfgang Lindenhöfer



CLAUDIA RO

In your designs for women, what role do elements from men's fashion play? I love geometric basic shapes which provide a large surface for light, shadow and areas of plain colour. All of these elements are rather classified as male. However, no way would I want to see women masculinised. It is more about the search for a harmonic balance between functional exact lines, clear contrasts and the female body.

Have you got a good idea about which of your items is going to sell especially well later on? I think so, yes. But I've also had surprises. **Most designers are also responsible for marketing and press: interesting or a chore?** The realisation of a product, from the initial idea all the way to the consumer, needs continuous and careful planning. The marketing and communication strategy is therefore an important starting point of the whole design process and just as interesting as the development of the whole collection.

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 and Germany. She works as a costume designer for a number of Austrian theatre, dance and opera productions.



SHOWING AT
27 September – 6 October
t.b.a, please check
www.austrianfashion.net or
www.lukas-by.com

phone +43/699/19425734

SA LUKAS

AW 2008/09 Photography Paul Mpagi Sepuya / New York, styling Resul,
make up and hair Manfred Unger, model Lucia / Exit



EDITH A'GAY

Why do transparent materials play such an important role in your work? With transparent fabrics you get a limitless amount of creative possibilities in your working methods. By playing around with the material you practically allow it to choose by itself whether to stay transparent or not. ■■■■

Are you especially inspired by African and Asian cultures? My collections are made for the international Pret á Porter market. It would be a mistake to ignore the cultural diversity. ■■■■ **Would you wear all of your designs yourself?** Mmmh ... whatever you design reflects your taste ...

PROFILE

Collection “..feeling” S/S 09.

As the title of the collection suggests, the world of emotions has been the inspiration for these pieces.

The collection ‘..feeling’ S/S 09 aims to support women in expressing their emotions in individual ways.

All parts of the collection are clothes for certain moods in specially developed lively colours with symbols and patterns. As an additional feature, unusual accessories have been knitted by hand.

The collection “..feeling” S/S 09 is made mainly from silk, Organza and Jacquard silk, but there are also natural fibres and special materials which fit in with this high quality segment.



SHOWING AT

Presentation

4 October 2008

Showroom

2 – 5 October 2008

See invitation

contact: press@edithagay.com



Do you make sure to keep a certain balance between feminine and masculine elements in your designs? We do not set ourselves a 50/50 target. There is a tendency towards the masculine – for example the men’s shirt and suit often play a role in our collections – which we happily let influence our designs. ■■■■■ **Do you design cuts with an ideal- or the average bodyshape in mind?** The ideal average bodyshape. ■■■■■ **As a design duo, what do you do to ensure a good work relationship?** Successfully uniting two different approaches into a common one.



PROFILE

The fashion label elfenkleid is located in Vienna and has been active for the last seven years. Between each of their collections, designers Sandra Thaler and Annette Prechtl maintain a simple and straight-lined design, placing high value on excellent quality and a timeless independence of seasonally changing trends.

Annette Prechtl and Sandra Thaler both graduated from the Herbststrasse College for Fashion and Garment Production in Vienna, Austria. Their first ever collection, Tirol, won them the Pierre Lang Fashion Award. Their collections continue to be presented at national and international conventions, exhibitions and events. In 2003, they opened a store-cum-studio space in Vienna, Austria.

SHOWING AT
t.b.a., please check
www.austrianfashion.net or
www.elfenkleid.com



FABRICS INT

What are the core themes of your forthcoming collection? The SS2009 collection of ___fabrics interseason deals with the theme of dominant design (which is also the title of the collection!). **Is it still possible nowadays to express individualism through clothes?** Possibly sometimes, if you are able to read certain codes or micro codes. **How do you expect social codes in fashion to develop in the future?** In general, this depends on future social structures and phenomena. Fashion will always – if not in a major way – react to social developments, economic and political situations.

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

Europe / USA / Australia

Via agentur V

Galerie Pascal Gabert

11, Rue du Perche, 75003 Paris

2 – 6 October

contact: julia@agenturv.de

Sales Asia / Japan

Via Dune co.,ltd

29-201 Wakamiya-cho

Shinjuku-ku

Tokyo 162-0827

14 – 25 October

contact: sales@dune-jp.net

ERSEASON



FLOR DE ILL

In your opinion what are the advantages or disadvantages of being based in Austria? As a “fashion nation” Austria is at the beginning of a new development. One of the disadvantages here is that many things have to be sorted out and developed from scratch. But I see it as an advantage that there still is an abundance of possibilities open to explore. **Would your designs look significantly different if you had an unlimited budget throughout, in the choice of material, in the production and so on?** The general look of my style or designs certainly wouldn’t be affected at all. A bigger budget would mean to be able to diversify more, also a different kind or extended form of presentation that would enable me to convey the contents more strikingly than is presently possible. **Which works of art have inspired you lately?** Edgar Degas “Chevaux de courses”, Olafur Eliasson’s “Take your Time”, Nadia Lauro’s “I hear voices”.



SHOWING AT

10, Rue de Saintonge

75003 Paris

3 – 6 October, 12am – 7pm

Sales: Alexander von Trotta
office@flordeillusion.at

PROFILE

Collection SS09 “Mahatma”

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

Where in your work is the balance between the new and the recurrent/recognisable elements? There are some styles that have manifested themselves as quasi-reliable and recognisable signifiers of my design: double or multiple necklaces that keep reappearing in my collections varying in colour and material, threaded beads, metal chains, ropes ... There is a particular part in every collection where I try and experiment with new things: Last summer there were gilded wooden picture frames, leather necklaces for autumn/winter, and in the coming summer season chunky ropes will play a central role. It would be ideal to arrive at creating forever new things which are instantly recognisable at the same time. It sounds impossible but it's doable. ■■■■■

During the design process, is there any room for you to think about making it harder to plagiarise your designs? No. There are quite a few copies around already, but my own designs have still something different about them. I think it isn't just me who thinks that way. And that's reassuring!

■■■■■ **Do natural shapes play a special role in your work?** Time and again, organic shapes appear, also graphic representations of biological forms, but not always necessarily.

PROFILE

FLorian 09S - Sea Side Summer

Bulky ropes and chains, endless journeys
on giant transcontinental freightships ...

Elegant leather in beige and silver,
cocktail parties in Monte Carlo ...

Red for sport, racing boats zoom
across the water ...

Chrome Pop, dancing the night away
in the beach disco ...



SHOWING AT
Reflex Gallery
62, Rue Jean-Jacques Rousseau
75001 Paris
2 – 8 October, 10am – 7pm

by appointment only, phone +43/699/12159955

WELRY



GALOGAZA

Do you think about an occasion that would suit a particular piece when designing?

Yes. I have noticed that the customer buys different bags for different occasions. I believe it's a good idea therefore to have various styles in the collection. ■■■■■ **Why don't**

you have any men's accessories or shoes in your collections? My products are very playful. Not every woman would want to wear them. Creating a men's collection in the same style would be impossible. I have done men's collections but under another brand.

■■■■■ **Does the "It-Bag" phenomenon and the obsession with brands on the accessories sector make your work harder?** Big brands serve a big market by offering good products in large quantities. However, big brands attract a different kind of client. I believe that the client who I'm working for is looking for something even more extravagant.

PROFILE

In 2003 Petra Galogaza founded the label Galogaza and presented her first shoe collection. Since then, the young, innovative label has continuously brought out new high quality accessories. In the past three years Galogaza has been able to broaden the range of products by adding handbags, gloves and small leather goods (e.g. wallets) to its collections. Galogaza is not only a brand distinguished by innovative design and high-quality materials, but also appeals to its customers with original details and diligently crafted products.



SHOWING AT
62, Rue Jean-Jacques Rousseau
75001 Paris
2 – 8 October, 10am – 8pm
(8 October: 10am – 5pm)



GINA DREWES

What kind of feeling are you aiming for in women wearing your designs? Comfortably conspicuous. Independent and desired. Ready for anything and always perfectly dressed for it. ■■■■■ **How do you breathe modernity into your vintage-inspired cuts?**

By idiosyncratically combining them with modern pieces. Breaking with convention is always more fun than going along with it. ■■■■■ **How important is it for you**

that your designs also stand out in everyday life? Very important, because that way my style gets fixed in people's minds. By wearing my own designs I am familiar with the elating feeling that you get from other women's longing looks.

PROFILE

"Lady Vengeance" SS09

Sensual fashion with a passion. Cool, urban, elegant drama, always with a good dose of humour, cheek and emotion. How better to describe the sensitive feminine romantic, yet still unexpected, collections of the young designer. In essence, it is the contradiction of feminine lightness and stubborn rebel spirit that creates the interesting tension in Gina Drewes' designs.

Inspired by films like Kill Bill, Death Proof or Lady Vengeance, the summer collection 2009 plays on the two sides of a woman. Innocence, tenderness, harmony and warmth are met by revenge, hatred and aggression. That way the collection is divided into a civilized, gentle, feminine and a bad, militant, dark line. The cuts remain the same, only the fabric and the details change. The tension-laden mix of materials and images in both lines invites interesting combinations.



SHOWING AT

Zip Zone Salon Montaigne
15, Avenue Montaigne
75008 Paris
2 – 5 October 2008



GÖTTIN DES

What role does spirituality play in your fashion?

In a religious context none at all. However it is very important where ethical responsibility is concerned, in the appreciation of nature itself and as the only basis for life, or where the absolute equality of all humankind is concerned. These ideas and the need to put them into practice were at the core of our shifting the whole production process to Fairtrade. ■■■■■ Do you have to be courageous when working with highly visible slogans? Yes, naturally. Playing with these quotes is very tricky because we never know how our customers will take them or the humorous and ironic images that go along with them, for that matter. Sometimes we achieve a divisive effect. Yet, “Göttin des Glücks” has been delivering these messages from the start conveying positive vibes, fun and joy of life to the people.

■■■■■ Why do you always keep the cuts so clear and simple? Because you cannot overload the slogans and graphics with complicated cuts. Because we love simple, classical cuts and our customers have loved this kind of uncomplicated fashion from the start which can be worn anywhere at any time of the day.

PROFILE

“Göttin des Glücks” (GDG) means “goddess of happiness” and is an international fashion collective based in Vienna. It creates confident “feel-good fashion” with a mixture of elegance and sportiness following the motto: Thanks, I’m fine. The clothing line is characterised by the use of comfortable cotton and jersey fabrics, flattering cuts and printed slogans conveying a humorous feel-good factor intended to bring good luck. Since their summer 2007 collection GDG exclusively uses FAIR-TRADE certified organic cotton and subjects its whole production process to fair trade criteria. In doing so, GDG is Austria’s first eco-fair-trade fashion label.



SHOWING AT

Ethical Fashion Show
Universal Love

Carrousel du Louvre

99, Rue de Rivoli

75001 Paris

9 – 12 October

■■■■■
Trade days

9 October, 2pm – 10pm

10 October, 10am – 7pm

Open to the public

11 – 12 October: 10am – 7pm

GLÜCKS



HARTMANN

How intuitive or intellectual should fashion be in your opinion? Behind each of our collections there is a concept or a bunch of ideas that can also be of a theoretical nature. In the end a piece of clothing emerges. Its design then tells its own story altogether. ■■■■■ **How important is it for you to stick to the original design idea whilst working?** Ideas, shapes and designs emerge to be continuously questioned, abandoned and reviewed. The work in progress is constantly renewed and extended. Only through constant questioning do we achieve our aim. ■■■■■ **Would you define your design process as construction or deconstruction?** We deconstruct surfaces that already exist to put them back together in different ways. We construct new shapes, three-dimensional objects, to create the perfect design.

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.com

phone + 43/699/11464051

NORDENHOLZ



MICHAELA B

As a graduate from the Academy of Applied Arts how important is a university degree in fashion for you in order to successfully establish yourself as a designer? As a general basis it is extremely useful but it's the hands-on work in the profession that is irreplaceable which really shapes you. **Why have you decided to start your own label straight after graduation?** I couldn't exist without drawing and realizing my own collections. I had gathered enough practical knowledge during my studies that I could undertake this step. **Is there anything "typically Austrian" in Austrian fashion, and if so, do you recognize it in your work?** No, everyone is typically him/herself, I'm therefore typically I.

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
Espace Pierre Cardin
1-3, Avenue Gabriel
75008 Paris

U ERGER



MÜHLBAUER

Are you strongly influenced by the company's own design archive or is that rather an obstacle to creating something new? One's own archive is an active source of inspiration, but most of all, it is always there at the back of our minds. Reference points to things that already exist play a vital role in creating new things. How else should you know whether something is new without knowing what has been before? Under this aspect, our archive and others are proving to be a prerequisite for coming up with new creations, not a hindrance.

Is it an advantage for you to have to concentrate on a clearly defined segment of the clothing sector rather than to design complete outfits? Without a doubt, sometimes we would be tempted to make the fitting outfits as well. When designing our items we always have images of clothes in our heads, or a general outline. The look of the hats ultimately depends on them. However, we are completely full up with our work load as it is. As specialists in this particular field we deal with the design, the production and distribution all the way to the set-up of the displays in the shop.

In your opinion, what will be the new trends in hat fashion for the coming summer season? For ladies there will be a lot of wrapping and tying: from a simple headband to head scarves to turbans. Caps with visors in all shapes and sizes remain indispensable for ladies and gentlemen. For men there are some variations of the trilby hat coming up with an even shorter brim and a very low crown, just high enough to stay on the wearer's head.

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 de Tuileries

Rue de Rivoli

75001 Paris

3 – 6 October 2008



Photography Gregor Zivic / courtesy Galerie Martin Janda, Vienna

PELICAN AV

How does conceptual fashion work in the shops on its own, without any explanations? In fact it's only the initial idea, the inspiration that is conceptual. It's important to me that the product itself is wearable and realistic. ■■■■■ **Would you regard your motifs/prints as generally more important than the cuts?** That depends on the project. There were collections where the print wasn't that important. As I develop rather small, concentrated collections it's important that the fabric is 100% suitable in order to get the message across. In so far, the treatment of the fabric, or print, plays a big role. ■■■■■ **Artwork on canvas is a work of art, on a t-shirt however it is "only" fashion. Too bad?** For me personally, the times where there was a hierarchy are well and truly over. In both art and fashion there are different approaches, work methods, motivations and levels.

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
Galerie Baudoin Lebon
38, Rue Sainte Croix de la
Bretonnerie, 75004 Paris
1 – 6 October

info +33/615861610

ENUE



PETAR PETR

In terms of inspiration, which role do various strands of youth culture play? I find all forms of self-dramatisation and the submission to a unified dress code interesting but there is a host of themes that I reflect in my fashion which fascinate me. However, they are not always possible to trace because I work intuitively. **Whose opinion do you rate especially when creating a collection?** Every opinion is interesting but subjective. **Which piece of advice would have been particularly helpful to you at the start of your career?** Hard to say ...



SHOWING AT

Showroom Romeo

18, Rue Ferdinand Duval

75004 Paris

26 September – 10 October

for appointments:
chaco@showroomromeo.com
phone +33/142772983

42 WWW.PETARPETROV.COM

PROFILE

Bulgarian Petar Petrov is based in Vienna where he studied at the Fashion Department of the University of Applied arts. He heads his own Menswear Label since June 2002 and since June 2004 Petrov has managed to remain an official calendar regular during the Paris Men's fashion shows. In January 2007 he launched his first womenswear collection. Both lines develop close to each other, working with the same inspirations with the aim to create an aesthetical image, distanced from any ideological concepts. It is about contrast. The mix between high and low culture, elegance and street life. The style is elegant without being well groomed and stylish without trying too hard, intrigued by cultural differences and cultural force. The purity and simple aesthetic of forms, mixed with the activity and vitality of life itself.

OV



ROSA MOSA

PROFILE

Bohemian spirit!

That's the philosophy of rosa mosa
Never standing still, continuously moving
Freedom of mind and lifestyle are our
destiny

This summer's collection theme is
'modern gipsy'

With super-flexible ideas
Patching leather to leather
Interwoven leather straps
Scratching the surface of leather deliberately
Based on the tradition of shoemaking
Full of fresh and joyful ideas
This endlessly free world
Must make you feel like a bohemian.



Is the use of natural materials rather an aesthetic statement or an ecological one? First of all, we are interested in visualising a certain mood in a collection. The ecological statement manifests itself in our deliberate choice of local production partners. **What role do compromises play in your work?** Compromises are completely out of the question: neither our clientele nor the international press are interested in weak products! **In how far is a strong self-criticism an obstacle for the design profession?** All of the designer's energy flows into a collection. He/she aims to achieve the utmost and the best in his/her products within a limited time frame. The development of each collection, the presentations, catwalk shows and exhibitions are defined by a time limit. So when a collection is finished it is no longer interesting to the designer as such. The creative process has been concluded successfully and is being replaced by something new. Honestly, where in this process is there space for any doubts?

SHOWING AT

Première Classe
Jardin des Tuileries
Rue de Rivoli, 75001 Paris
3 – 6 October

Milan
Micam- International Shoe
Exhibition
Fairground Rho-Pero /
Hall 2 Booth Q25
17 – 20 September



WUBET

Why did you chose to design

accessories? In the first place to accomplish a perfect look. Accessories are style. ■■■■

In how far do you adapt the traditional Ethiopian designs for the Western market?

Colour combinations are key to bringing indigenous designs alive in the western market. ■■■■

How would you define modernity and which role does it play in your designs? Modern means: of its time, contemporary, recent, illustrating, attractive – all these elements are fused together in my designs.



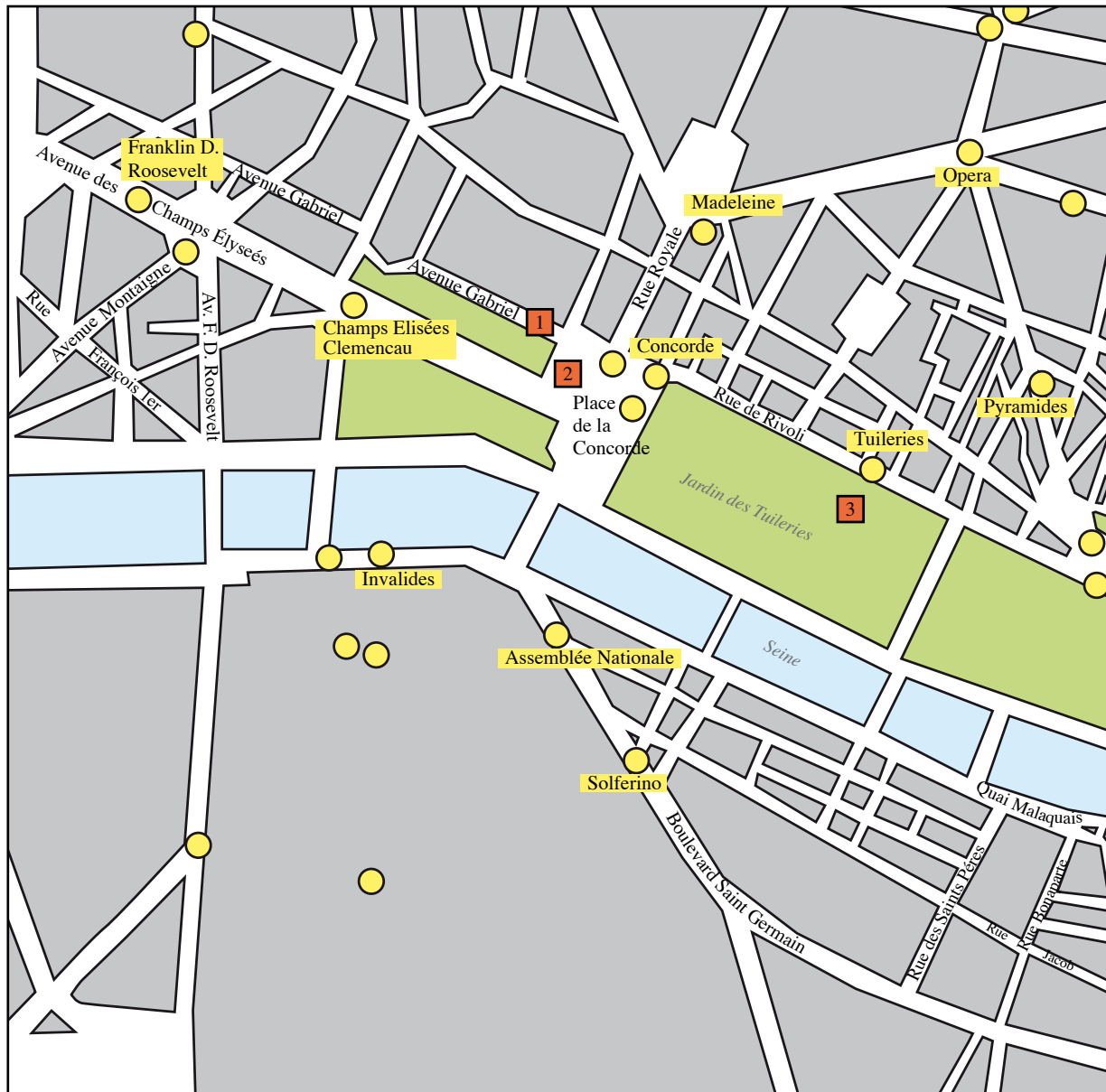
PROFILE

Wubet is an exceptional, unique accessories line for handbags and shawls. Hand woven Ethiopian textiles are worked into modern designs. The strictly manual process is performed on antique looms and realized in collaboration with Negist, Muya and Trio Craft. The production is limited in quantity and entirely made in Ethiopia, home of Wubet Designer Arnold Haas since 2003. In an era of increasing globalization in business, communications, marketing and public policy, it is important for Arnold Haas to understand and preserve what is unique to our various cultures. It is his goal to share the beautiful unique textiles of Ethiopia with the world and see them cherished.

SHOWING AT

**Premiere Classe
Jardin des Tuileries
Rue de Rivoli
75001 Paris
October 3 – 6**





1, MICHAELA BUERGER

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

2, ANNA AICHINGER

Rendez-Vous Femme
Musée du Jeu de Paume
1, Place de la Concorde,
75008

**3, BARBARA HABIG,
GÖTTIN DES GLÜCKS,**

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

**4, FLORIAN JEWELRY,
GALOGAZA**

Reflex Gallery
62, Rue Jean-Jacques
Rousseau, 75001



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

6, PETAR PETROV
 Showroom Romeo
 18, Rue Ferdinand Duval
 75004

7, BRANDMAIR
 Showroomvago
 10, Rue Charlot,
 75003

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

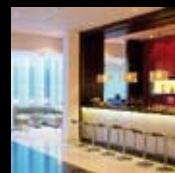
9, FLOR DE ILLUSION
 10, Rue de Saintonge,
 75003

**10, AWARENESS &
 CONSCIOUSNESS**
 11, Rue Sainte Anastase,
 75003

ALANIS MORISSETTE
ANDREW WEATHERALL
ARAB
ARABIAN PRINCE
AVRIL LAVIGNE
BEN MONO
BEYONCE KNOWLES
BUCKZ IN THE ATTIC
CARL COX
CHICKS ON SPEED
CHRIS REA
CHRISTINE KAUFMANN
CODE E
COSMO VITELLI
DAVID GUETTA
DJ HELL
DJ KOZE
DOG EAT DOG
DONALD A. GLASER
DURAN DURAN
EGYPTIAN LOVER
EROS RAMAZOTTI
FANTA 4
FELIX BAUMGARTNER
FELIX DA HOUSECAT
GLORIA GAYNOR
GREEN DAY
HARALD KRASSNITZER
IAN BOSTRIDGE
ISABELLE ALLENDE
JADE JAGGER
JAMIE LIDELL
JAN ULLRICH
JAVACHEFF CHRISTO
JEANNE-CLAUDE
JEAN RENO
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JUDAS PRIEST
KID ALEX
LARRY HEARD
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MODESELEKTOR
MOJCA ERDMANN
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PENG!
PINK
PLACEBO
REINER CALMUND
ROGER SANCHEZ
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SCISSOR SISTERS
SEAN PAUL
SLIPKNOT
STEREOTYP
STEVEN SPIELBERG
SVEN VAETH
THE YEAH YEAH YEAHS
THOMAS GOTTSCHALK
THOMAS HERMANN
TIMBERLAKE
TIMBALAND
TOM NOVY
UWE KRÖGER
VESSELINA KASAROVA

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PHOTO Jolijn Snijders, MODEL Nyok / Tjarda Model Management

Fall issue out
in August in Germany,
Austria, Switzerland as
well as Paris, Milan,
London, N.Y. and
Tokyo.



For material girls of all ages

From the publishers of
INDIE Magazine.

plastic
MEDIA

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. The background is blurred.

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MEDIA

