

AUSTR IAN SHAW NEA N *GUIDE*

A woman with her hair pulled back is sitting on a white ledge. She is wearing a white sleeveless top, white leggings, and black boots. She has a thick, dark, braided necklace and black and white face paint on her cheeks. The background consists of white horizontal blinds. Large, bold, black letters are overlaid on the image, spelling out 'AUSTRIAN SHAWNEA N' in a blocky font, and 'GUIDE' in a cursive font below it.

*AUTUMN / WINTER 2008 / 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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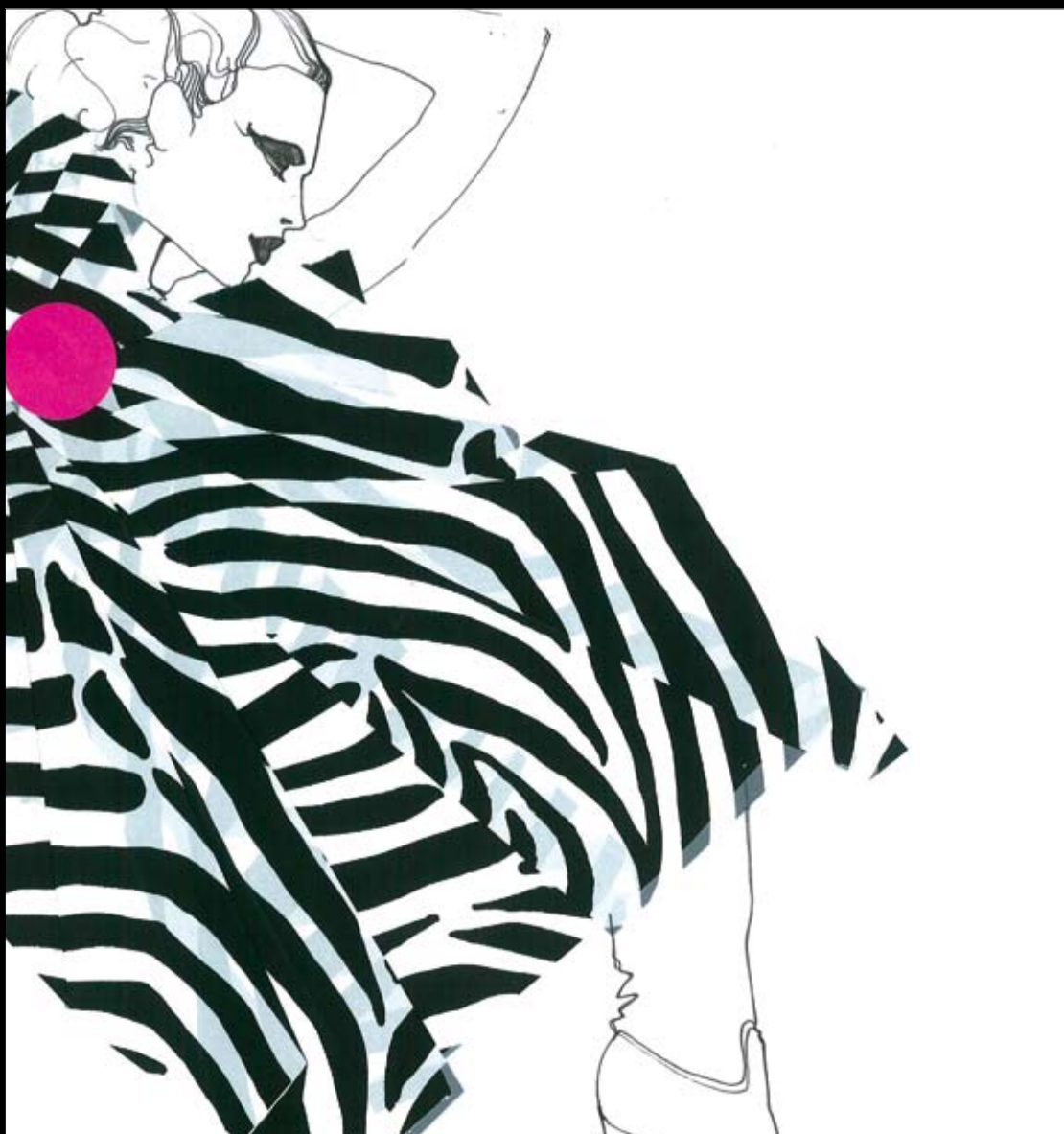
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PREMIERE CLASSE

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MASTHEAD

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ANNA AICHI

Does the economic crisis have any actual influence on your work in any form? It's all about scaling down the über-dimensional lifestyle. The often quoted parallels to the years of the great depression appear in the collection in references to the fashion as well as the architecture of that time. The fusion of design and function is incorporated in the pieces, as well as the reduction to a certain grade of rationalization with both culminating in a very modest modernity. ■■■■■ **What is the hallmark of a "good designer" in your view?** In my eyes it's all

about the ability to sense the mood of what will be, and create the right shell for the upcoming season. ■■■■■

What's great about being a woman? ... Being able to wear high heels and red lipstick while conquering the world ...

PROFILE

Fall 09 - The new deal

In this season, we gather because we have chosen understatement over pomposity, unity of purpose over glitz and glam. Scaling down our über-dimensional lifestyle and replace it with a new kind of modesty, in cloth and in shape. Reduction till the essence of design and function solves in graphical silhouettes. The creation of a detail out of it's absence. No more rhinestones will blind our eye for the elegance of less, as we dress to impress, pick ourselves up, dust ourselves off the superfluous, and emphasize on luxury provided by the material itself. As we tighten our belts we'll find comfort in the reliability of handwoven tweed and the protection of pliant leather. The soft embrace of pure wool accompanied by the affectionate nature of silk. Against the background of deep black, out of the shades of sackcloth and ashes rises a tender horizon of mauve variations as we prepare ourselves for tomorrow. We have to be very careful these days because ...



SHOWING AT

**Rendez-Vous Femme
Galerie Ariane Dandois
92, Rue du Faubourg Saint
Honoré, 75008 Paris
6 - 9 March 2009, 10am - 7pm**

For appointments please contact:
sales@annaichinger.com

NGER



AWARENESS & CONSCIOUS

Why do you enjoy working with the dip-dyed look? I enjoy working and experimenting with lots of different techniques. The process of bleaching and dyeing allows me to bring very individual, spontaneous patterns into the collection. **What role does layering play in your work?** An important and often very practical one. **Does the term "hard" exist at all in your (fashion) univers?** Perhaps not in my collections as such, but very much so in what surrounds them.

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.



SHOWING AT

9, Rue des Arquebusiers

75003 Paris

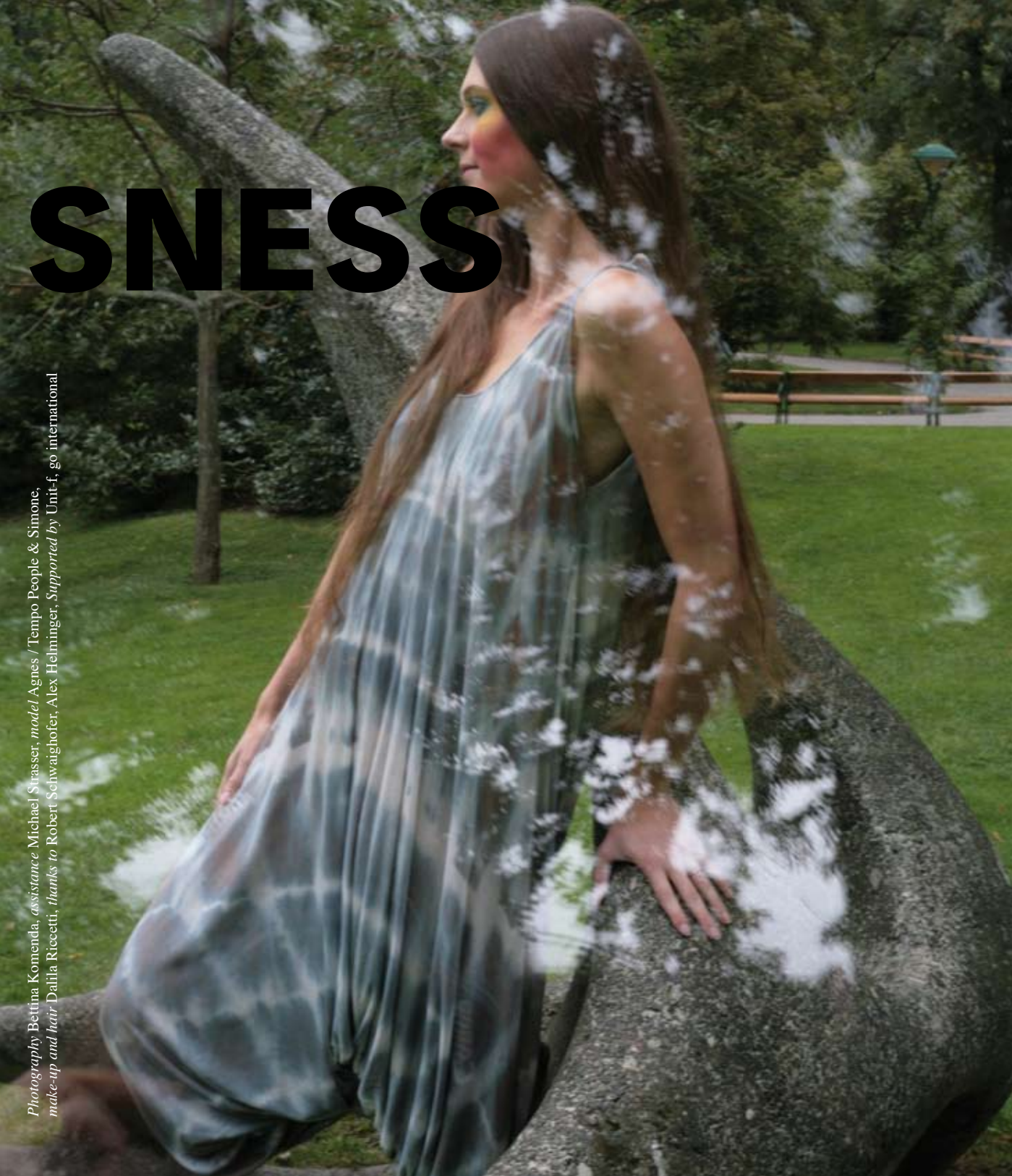
7 – 12 March 2009

11am – 8pm

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

SNESS

Photography: Bettina Komenda, assistance: Michael Strasser, model: Agnes / Tempo People & Simone, make-up and hair: Dalia Riccetti, thanks to Robert Schwaighofer, Alex Helminger, Supported by Unit-f, go international



BARBARA H

Some of your models pick up on elements typical of traditional Alpine costume – is there an ironic angle to them? It's not about irony, it's about the intentional bringing together of international influences with the extraordinary and the familiar national elements. To me it's very important, even in fashion, to know where I come from and make a point of putting that into my work. Otherwise, my models would lack authenticity!

Why is luxury such an important catch phrase for you? The hat should remain a practical item of clothing. The quality of the material should reflect luxury and thereby also take on an ornamental role. In my opinion, this is exactly the secret behind the century-old tradition of the Habig hat. **In how far do your travels influence your work?** On my travels, I collect new inspirations, ideas, impressions which I then go on to incorporate in my work.



SHOWING AT

Première Classe
Jardin des Tuileries/Terrasse
des Feuillants, Rue de Rivoli
75001 Paris
6 – 9 March 2009

PROFILE

For her Autumn/Winter 09/10 collection, Barbara Habig has chosen the hat band as a means to give an old hat a new twist. The hat band becomes a unique piece of jewellery which underlines the individuality of the wearer and thereby turns the hat into the main accessory, strategically well placed on the head easily visible for everyone. What seems to be a classical hat shape from a distance reveals its surprise on a closer look at the exquisitely made hat band which truly is a “magic band” for it knows to enchant its surroundings and to draw the attention onto itself.

Since this year, the designs can also be ordered online from the newly launched webshop www.habig.at.

ABIG



BRANDMAIR

Do you start each collection from scratch or do you draw from previous ones? My collections build on each other, or at least that's what I'm trying to do.

What conclusions can be drawn about you from your collection?

I don't really do colour that much.

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
25 February – 13 March 2009

phone +33/1/42740176
office@showroomvago.com



CHRISTINA

Which female role models do you consider inspiring? I think I'm inspired either by completely exaggerated images of women like Geierwally or Wonder Woman, in short female clichés characterised by over-the-top aesthetics, or, on the other hand, by women who have overcome the constant need to show the world how emancipated they are. This type of woman accepts her emancipated status as a fact and is therefore able, with self-irony, to take on many, entirely different, roles rather than just the aggressive, men-opposing feminist one.

Do you try to emphasise femininity? I think that femininity only gets emphasised when you deal with the issue. The collections themselves don't do that so much. I expect the women to provide a sufficient amount of femininity. **Eroticism/fetish – which roles do these terms play in your work?** Since so many seem to interpret my work as a fetish, I feel I should explain my kind of humour a little more. The things that I see as humour or use to evoke associations are understood by the audience in a purely sexual context. I move between sex and madness, between eroticism and irony and I'm absolutely aware of the possible associations. But in the end it's up to the observer which associations/clichés he/she goes for.

PROFILE

You did a great blow job, Brigitte! –
Yours, Fredl M

A short history about tradition, brass bands,
Freddy Mercury and Brigitte Nielsen.

Tradition Vs. Rock Vs. Sex.

The familiar becomes alienated, the
alienated becomes familiar.

In this collection Pop/Rock meets tradition,
the individual meets the uniform and, not
least, Brigitte Nielsen. It contains:

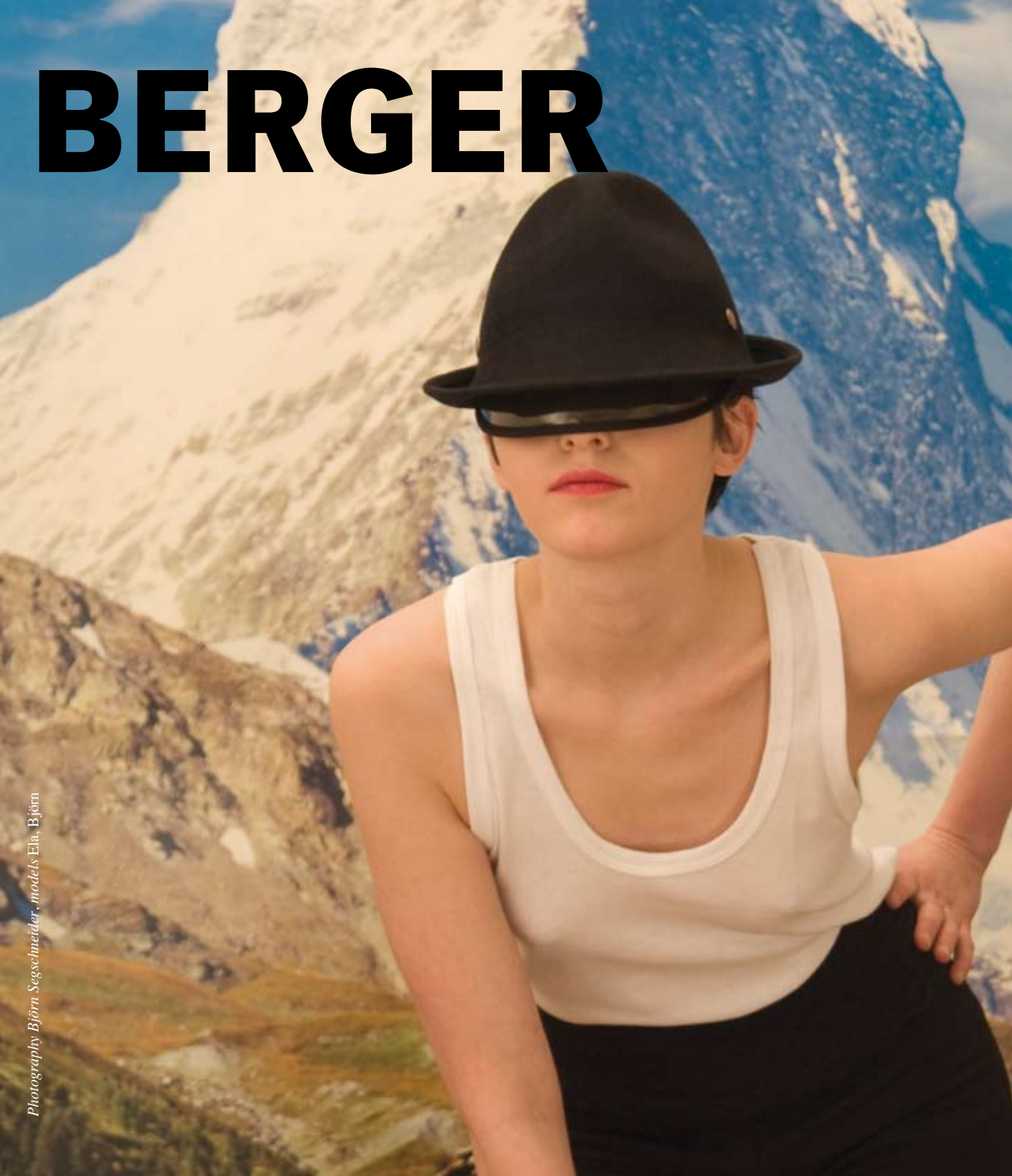
underlying glamour
traditional irony
sophisticated uniform



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

BERGER

Photography Björn Seggschneider, models Ela, Björn



CLAUDIA ROSA LUKAS

Which themes crop up in your A/W 09/10 collection?

In general, I am working at a continuous, recognisable basic concept. There are individual elements and lines that are rearranged with regards to their emphasis and visual perception.

■■■■■ **How do you go about showing off the female figure/body in the best possible way?** I never try to disguise the body, or to hide it. The aim is to create a clearcut femininity and an unadulterated heroine at the same time. ■■■■■

"Classic" – **which role does this notion play in your work?** I am very familiar with the classic 'rules' of fashion. This extensive repertoire is essential to the development and preparation of every collection and can be newly re-interpreted over and over again.



SHOWING AT

2 – 10 March 2009

t.b.a, please check

www.austrianfashion.net or

www.lukas-by.com

phone +43/699/19425734

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.

SA



DERNIER CRI

What was the decisive reason for a joint fashion label? We have always pushed each other in the initial design stage and when looking for ideas, we still do. We have always had the same viewpoint where fashion is concerned. We get on very well, something which is not necessarily a given with siblings. It seemed only logical to found a label together. **What do you have to consider especially when designing and manufacturing jeans?** The most important thing over all has to be the perfect cut and choosing the right quality of denim. Our manufacturer is doing a great job. **How experimental is your fashion?** We think our fashion is wearable for people who enjoy experimenting.

PROFILE

In 2006, after working for Brazilian designer Marcello Sommer, designers Anna and Alexander Sova founded the label Dernier-Cri. It defines fashion as a cross-over art form and has taken part in a diverse mix of art, film and music projects.

Dernier-Cri's new Autumn/Winter collection "nine" is all about the compatibility and changeability of clothing which it achieves by applying sophisticated cutting techniques and manufacturing solutions. Besides denim, cashmere jersey, knits and quilted fabrics were used for the collection.



SHOWING AT

**Rendez Vous Femme
Galerie Ariane Dandois
92, Rue du Faubourg Saint-
Honoré, 75008 Paris
6 – 9 March 2009**



Which materials can be found in all your collections? Natural fibres like silk, cotton and, as a counterpoint, pure nylon. **In how far do you apply colour psychology to your work?** That depends on the inspiration but it's always very important to me. **How important is music as your source of inspiration?** Music is my number one.

PROFILE

Collection "the feather.." A/W 09/10 is a continuation of the "feeling.." collection S/S 09 representing the "sense of winter."

The inspiration came from birds' feathers, their outer layer. Those feathers that also serve as a visual means of communication. The structure of the contour feather is similar to the way the threads are arranged in diagonal weave fabrics. This type of fabric's ability to stretch vertically and horizontally provides the perfect fit for any kind of movement.

These qualities of elasticity and lightness make it possible to achieve the right shapes without complicated cuts. The minimalist cut is at the core of the style of Edith A'gay. The choice of colours and materials is led by the sensual impression they impart and enhance a person's wellbeing.

Edith A'gay continues to be represented at the national and international fashion weeks, since 2003 in Paris and since 2005 in Tokyo. 2008 saw the opening of the headoffice and showroom in Vienna.

Edith A'gay's collections stand for individual, contemporary and reduced elegance.



SHOWING AT

showroom & Presentation
6 – 10 March 2009
t.b.a, please check
www.austrianfashion.net or
www.edithagay.com

Tokyo: Show & Tradeshow
Grand Hyatt Tokyo
6-10-3 Roppongi, Minato-Ku,
Tokyo, Japan 106-0032
23 – 27 March 2009

Tel: +81 3 4333 1234

contact: press@edithagay.com



FABRICS INT

Is there such a thing as "flattering" fashion and, if yes, do you strive to create it? There is something like flattering clothing (but we see a difference between fashion and clothing – it's not the same). It's very much to do with the body, the size, the figure of the wearer. When designing, we don't think about whether the resulting piece will be flattering but we look for efficiency in the design. ■■■■■ What status do accessories have in your work, they don't seem to be just add-ons? Accessories enable us to play around with certain ideas. ■■■■■ In your opinion, will or should the boundaries between men's clothes and women's clothes ever come down completely? We intend our collections largely to be worn by both sexes. Technically, we make no difference between the manufacturing of male and female clothes. In the end it's always the person's own decision to engage in something new.

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

Sales Europe/USA/Australia
Agentur V
Galerie Pascal Gabert
11, Rue du Perche, 75003 Paris
4 – 8 march 2009

contact: julia@agenturv.de

■■■■■
Sales Asia / Japan
Dune
1-3-2 2F Jinnan Shibuya-ku
Tokyo, Japan 150-0041
24 – 28 March 2009

contact: sales@dune-jp.net

ERSEASON



FLOR DE ILL

Have your studies in History influenced your work as a designer? Yes, come to think of it ... When writing an academic text, you learn to structure and organise, to lose yourself in the detail and then again see the whole picture. I still adhere to this working method developed during my studies, even as a designer.

The presentation of your collections generally does without any stylised photographs depicting models, why? I find overly stylish fashion photography completely uninteresting. There is no perspective or inspiration in it for me. That's why I try to define my own language of imagery in order to show and express things. **Why did you decide to design for both men and women?** Because I wanted to make clear to myself what the terms "man" and "woman" contain and how the images and ideas behind them influence each other.



SHOWING AT

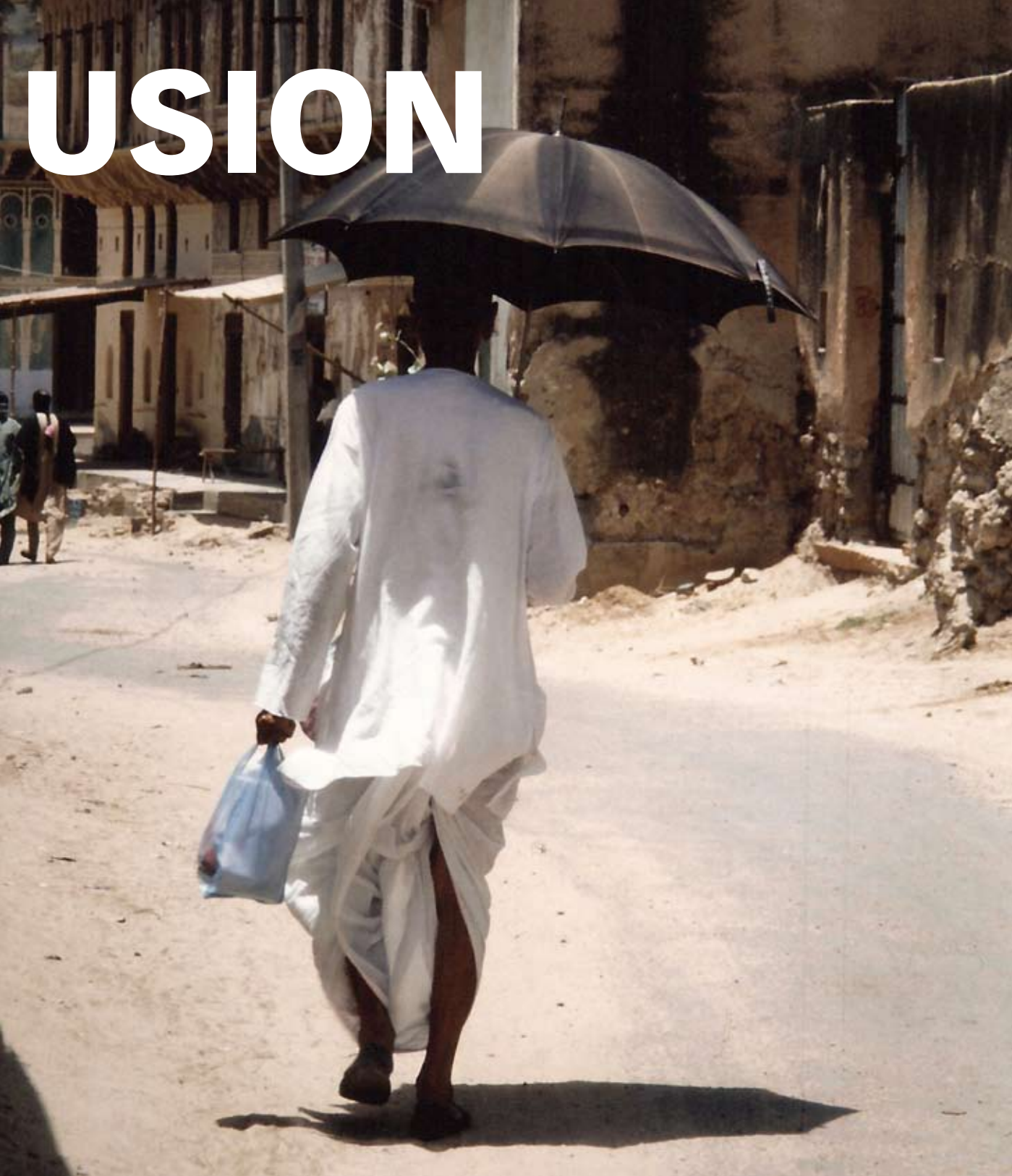
10, Rue de Saintonge
75003 Paris (to be confirmed
by invitation)
6 – 8 March 2009
12am – 7pm

PROFILE

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

Could you please describe the importance and your treatment of humour in your work?

It's more a liberating smile I want to achieve, a surprised smile at the difference. Insofar I aim for a certain distancing from the usual, the expected – different, yet beautiful. ■■■■■ **What**

mood, what emotional state helps create your most beautiful pieces and why? The time pressure is immense. In the short periods when it ebbs a little new ideas surface, sometimes in the shape of perfectly formed designs, sometimes it takes a few days to “upload” everything, until the focus becomes clear. ■■■■■ **Has the slowly increasing courage of the fashion consumer**

had an impact on your designs over the last few years? Unfortunately, I can't see this courage increasing. Especially in times of economic difficulties, more and more people stop taking chances and rather choose the familiar over the surprising.

PROFILE

FLorian 09W – winter sky

FLorian's new collection is a display of the rich colour spectrum of winter skies. Exclusively for this collection, very special shades were created to emulate different atmospheric conditions. It is not so much the intensive sky blue but rather the watery grey and grey-blue nuances that, in various degrees of transparency, give the pieces of jewellery their tension.



SHOWING AT

Reflex Gallery 2F

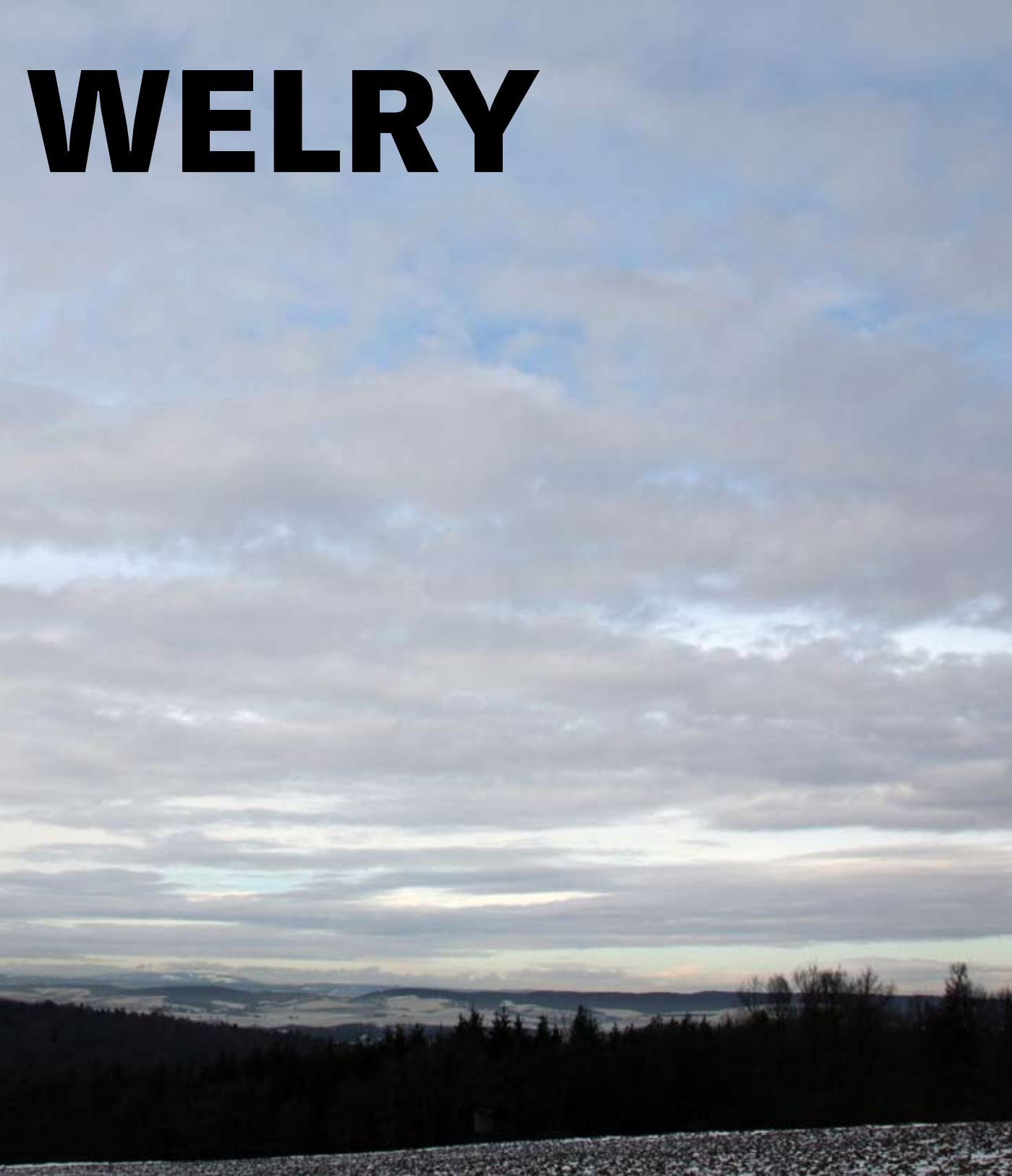
62, Rue Jean-Jacques Rousseau

75001 Paris

5 – 10 March 2009, 10am – 7pm

by appointment only, phone +43/699/12159955

WELRY



HARTMANN

To what extent would you define your work purely as handicraft? The “hands” form the base of a triangle: above them there are the stomach and the heart, the brain forms the tip. **Are there more natural shapes or more man-made shapes (from the arts or architecture) amongst your influences?** Nature, the arts and architecture are too closely linked to separate them from each other. **What do you find the hardest when creating a new collection?** The start.

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



MANGELWA

Gathered, pleated, draped fabrics – what makes them so exciting in your eyes? I like it when a material maintains its own characteristic identity rather than forcing onto the body with the help of seamlines and darts. The flow of a particular fabric gives you a first idea from which you can start shaping it, by gathering or pleating it, in order to achieve exciting modelling effects that either enhance the body shape or modify it. **What do you have in mind when designing: a single item or a complete silhouette?** It rarely happens that I have a fully thought-through piece of clothing in mind when designing. It's more of an idea of where I would like to see the main focus. Then I work towards it bit by bit. **How do you approach the colour concepts of your collections?** I already know what kind of mood should determine a collection, rather than having a clearly defined theme in mind. Then I go on to choose colours and colour combinations, contrasts or patterns that strike me as exciting and link in with my ideas. The character of a colour is determinable and only becomes clear when put into a context: by the dresses' cuts, by staging them in a certain way, by an interesting person wearing them.



SHOWING AT

Rendez Vous Femme
Espace Pierre Cardin
1-3, Avenue Gabriel
75008 Paris
6 – 9 March 2009

PROFILE

Since 2006, designer Sandra Schmidt has been producing two collections of womenswear a year on the label Mangelware. Mangelware's design is based on a subtle, graphic structure employing pleats and gathered detailing. The high-quality fabrics playfully flow around the body. New and unusual surfaces are created by employing modern textile printing techniques combined with traditional textile processing methods. The summer collection 2009 entitled "Hang on Hang around" is available in Germany, Austria, Switzerland, Greece, the Netherlands, Hungary and Japan.

RE



MICHAELA B

Why did you decide against running your label from Vienna and went to Paris instead? I'm young and the world is my oyster. **Your collections unite a host of opposing**

elements and moods, what's the reason? Life is full of opposites. Opposites are life.

Are there any recognisable traces of your former teachers Simons and Branquinho in some of your designs? With all due respect, I hope not!

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. Since then 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!

For the autumn/winter season 0910, she has created a collection for Maison Fabre celebrating the indispensable accessory classic of the glove.



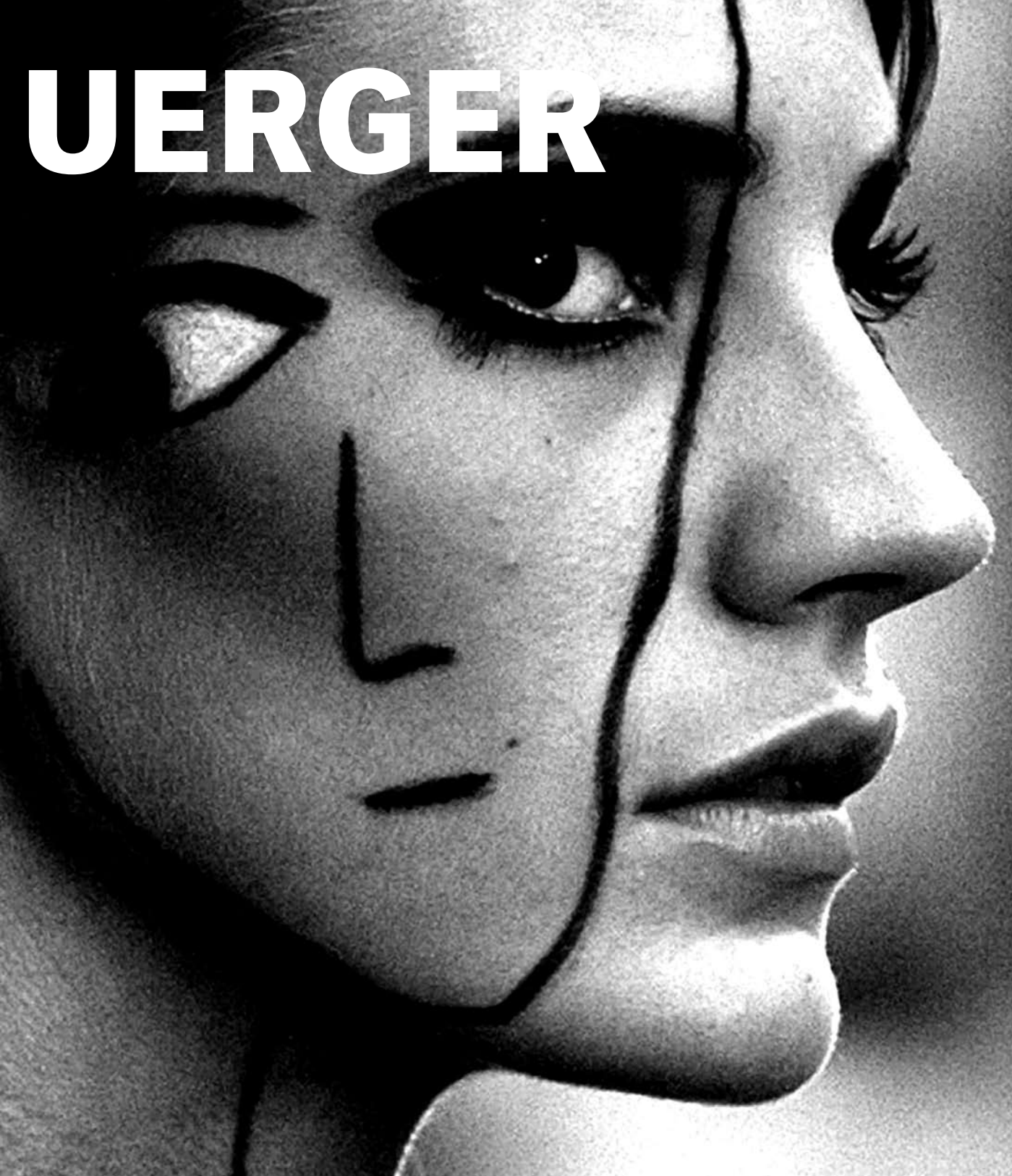
SHOWING AT

**t.b.a., please check
www.austrianfashion.net or
www.michaelabuerger.com**

Maison Fabre par
Michaela Buerger Presentation
128-129 Galeries de Valois
Jardin du Palais Royal
75001 Paris, 4 march 2009, 6pm – 9pm

Première Classe
Jardin de Tuileries, 75001 Paris
6 – 9 March 2009

U E R G E R



MÜHLBAUER

Which world does the AW09/10 collection inhabit – which books, films, music would be associated with it? Generally, a great variety of different things are associated with all our collections. As specialists in headwear we cannot limit ourselves to just one topic alone. For the current collection, associations may reach from the Austrian Heimatfilm (commonly, sentimental films with regional background, ed.) to a Rap videoclip. But we invite everybody to come up with their own suggestions, which undoubtedly will be superior anyway. ■■■■■ **In hat design, are there also special requirements for the Asian market?** Apart from the slightly bigger sizes compared to the European, for example, we don't do anything differently. For our kind of product, all customers, no matter where, are demanding high quality and very good design. ■■■■■ **Has the now fashionable "nerd-trend" brought a breath of fresh air to the hat sector?** A certain type of spectacles comes to mind when I envisage a nerdy outfit. However, I can't think of a particular type of hat. I think nerds can wear many different styles of hats the only requirement being that they look a bit strange in them.

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
6 – 9 March 2009



PELICAN AV

What do fashion and video art have in common? They are both artistic forms of expression. **What's the source of the surreal and artificial character of your motifs and artworks?** A fondness for the modern, for the future, but also for things that are not classified directly as beautiful. Generally, already familiar objects are deemed beautiful, they fit into a pattern and are subconsciously categorised as real. To break with this mechanism is a challenge. **In your collections, there are very few fitted cuts that accentuate the body shape. Why?** Well, that's not entirely true. I regularly do swimsuits, and there was one collection that mostly consisted of stretch tops. The cuts themselves depend rather on the topic. What is true, though, is that I'm more fascinated by the way the fabric "behaves" around the body rather than by the body's representation through fabric. This is why I often avoid seams and darts in places where you would expect to find them. Doing so has made it possible for an increasing number of men to wear the collection.

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

9, Rue des Arquebusiers
75003 paris
7 – 12 March 2009
11am – 8pm

info +33/615861610

ENUE



ROSA MOSA

How significant is the term "tradition" for you? Traditions provide you with an enormous amount of visions and, to an extent, tried and tested options. Constant research and pushing the boundaries is required here. A straightforward copy of traditional elements is uninteresting for us. **How do you judge the relationship between look and function in your designs?** Obviously, the function influences the design. We are designers and we develop, contrary to artists, products that fulfill a function not objects. **Is the creation of unisex shoes more difficult than doing either men's or ladies' shoes?** No.

PROFILE

Working shoes which are well-worn, shown in very old black-and-white photographs. Someone's shoes are kept and worn for special occasions only, in those days. All these shoes look still completely cool and tasteful.

We were really inspired by them.

From this point on we started to create our new collection for Autumn/Winter 09/10.

All shoes are based on really classic designs, but persistently translated into and arranged according to rosa mosa's style.

Making use of interesting brushed, or oil-coated, or leathers.

Plus punkish flavour, rosa mosa's specialty.

At the end, they are transformed into very fresh, modern and beautiful shoes.



SHOWING AT

**Première Classe
Jardin des Tuileries,
Rue de Rivoli
75001 Paris
6 – 9 March 2009**

**Milan
Micam - International Shoe
Exhibition
Hall 2 / Booth L25
4 – 7 March 2009**



ROSE BECK

What is so extraordinary about leather as a material? I like to work with leather a lot because it is a significant, durable material. The different treatments of the same raw material result in a big variety and diversity of the end product. What's more and very important to me, leather has a special, a fascinating touch. **In how far have big changes in your life influenced your designs?** Naturally, my designs are also partly influenced by the condition I'm in. In so far, changes in my personal life infiltrate my designs. However, it's impossible for me to pinpoint particular changes resulting in certain design characteristics. **How exactly do you achieve the connection between sportiness and elegance in your designs?** I don't have sporty bags in the new collection. Generally, strong colours, wider stitching or special elements, like a satchel-type clasp, can give a bag a more sporty twist.

PROFILE

After graduating from Fashion College Hetzendorf and some designwork in the leather manufacturing industry, Rose Beck founded her own label in 1996. She produces bags and small luggage items which are distributed internationally.

Rose tries to incorporate unusual spatial solutions in her bags using traditional craft with great emphasis on perfection of execution.

She mostly uses high quality leather and is constantly on the lookout for interesting new treatments and surfaces. After all, the good "touch" is an integral aspect of a Rose Beck bag. Despite being prepared on the drawing board, most models start taking on their final shape in the workshop with the touch of the material being a decisive influence. They start life as a leather sculpture at first and are broken down into bags later on.



SHOWING AT
t.b.a., please check
www.austrianfashion.net or
www.rosebeck.at



SONJA BISC

Why do you enjoy combining materials traditionally used in jewellery with textile elements? Firstly, because they are different from one another. I like the contrast and the bringing together of opposites in one single piece of jewellery. Secondly, I like to use elements which have been taken out of their usual surroundings and put them together in a new context in a piece of jewellery: when a shirt, a T-shirt or even a purse frame become a neck ornament ... I enjoy moving in this sphere between jewellery and clothing, where both meet and the boundaries are blurred. That's the place that inspires me. **How often is jewellery bought as a present, does that apply to your designs as well? If not, why not?** I think so, yes. As a present for somebody or as a present for oneself. **How important is the use of high-quality/expensive materials for you?** Quality is very important to me. But most of all, the material used has to be fit for realising my idea. Materials interest me due to their specific qualities, it's important how a material feels, how it interacts and so on. However, I've never been interested in expensive materials just for their value. To me, it's important that the end-product is high-quality and there are many equally important factors contributing to that. I regard it as a challenge to show the beauty of non-precious material or transform it into an object of high quality in a piece of jewellery.

PORTRAIT

Since graduating from the University of Applied Arts in Vienna in 1991, Sonja Bischur has been working as a freelance jewellery designer based in Vienna. In addition to her fashion jewellery line, launched in 2004, she creates custom-made pieces for music videos and commercials as well as for the opera and the catwalk.



SHOWING AT

Showroom Valery Demure

Reflex Gallery

62, Rue Jean Jacques

Rousseau, 75001 Paris

5 – 11 March, 10am – 7pm

(last day 10am – 4pm)

For appointments please contact:
valery@valerydemure.com,
phone: +44 7912035608

HUR



Photography David Auner, model Kaila/Body and Soul

SUPERATED

How much of you personally is there in your collections? Everything, really. Our personalities determine what of the outside world is absorbed into our work and how the contemporary image of society influences what we do. Of course, the emphasis on the various aspects can be strongly increased or toned down accordingly. **Which decade do you consider to be your most important source of inspiration?** The current one. There has never before been so much reflection and questioning of the gender roles. Never before did we have such generous access, thanks to technological possibilities, to the creative activity of mankind. In the noughties, at least, we have been able to take a look into countless decades – we can't experience them any way. And within a year the "tens" will have arrived. **Classical or avant-garde?** There's no question of "or" for us, as such.

PROFILE

superated was founded in Vienna and uses the city as its work base.

superated puts great emphasis on high-quality materials. The ethically sourced material and fair production conditions as well as being good value for money, all make the label stand out. Social criticism is actively absorbed into the label's work.

superated's current mens collection represents a reflected male image. Men who can engage with and enjoy humour and diversity – leaving rigid male fashion clichés behind, with a range from minimalist to the extrovertly exaggerated. There is no fear of taking a stand.



SHOWING AT

t.b.a., please check
www.austrianfashion.net or
www.superated.com



ILVIE, VIENNA

Photography Irina Gavrich

Styling Karin Boba / making of

Hair and make-up Karolinestrobl.com / using products by Make-up and More

Model Ilvie / Wienermodels

Production Kira Stachowitsch

Production assistant Lilian Grundler

Photographic assistant Jakob Stapf

Necklace Sonja Bischur
Dress Mangelware

2009



Leggings Claudia Rosa Lukas
Shoes Rosa Mosa
Body Stylist's own





Dress Hartmann Nordenholz
Necklace Awareness&Consciousness



Suit Superated
Body Stylist's own

Hat Barbara Habig
Shirt Superated





Necklace FLorian Jewelry
Overalls Awareness&Consciousness

Fur hat worn as collar Mühlbauer
Dress Dernier Cri





Necklace [Sonja Bischur](#)
Parka [Fabrics Interseason](#)
Dress [Claudia Rosa Lukas](#)
Stockings and shoes [Stylist's own](#)

Necklace [Florian Jewelry](#)



Dress Mangelware
Necklace Sonja Bischur
Tights Stylist's own



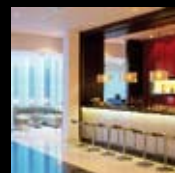


Dress Anna Aichinger
Jacket Edith A'Gay

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
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PAUL VAN DYK
PENG!
PINK
PLACEBO
REINER CALMUND
ROGER SANCHEZ
SASCHA FUNKE
SCISSOR SISTERS
SEAN PAUL
SLIPKNOT
STEREOTYP
STEVEN SPIELBERG
SVEN VAETH
THE YEAH YEAH YEAHS
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MÜHLBAUER
ROSA MOSA
ROSE BECK
UTE PLOIER
WILFRIED MAYER

SHOW

April 9th, 7pm
LaForet Museum Roppongi

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April 10th, 11am - 6pm
Omotesando Hills

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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 warm and soft, highlighting her features. The background is blurred.

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