

AUSTRIAN FASHION GUIDE

A fashion model is the central focus, wearing a traditional-style ensemble. She has a light-colored, possibly woven, headpiece. Her outfit consists of a long-sleeved, olive-green or beige tunic and a matching skirt. A large, patterned shawl in shades of orange, red, and brown is draped over her shoulders. She is barefoot and is captured in a dynamic, crouching pose, looking back over her shoulder towards the camera. The background is dark and moody, with a soft light source highlighting the model and the text.

SPRING / SUMMER 2010
PRÊT À PORTER FEMME PARIS



PREMIERE CLASSE | ACCESSORY DESIGNERS TRADE SHOW
JARDIN DES TUILERIES, PARIS | 2 - 5 OCT. 2009 | WWW.PREMIERE-CLASSE.COM

FAMIE

TUILERIES

2 - 5 oct. 2009

FASHION EVENT

| Jardin des Tuileries |

| Hotel Westin - espace Castiglione |

Paris

www.fametuileries.com

06

Masthead

08

Anna Aichinger

10

And_I

12

Awareness &
Consciousness

14

Barbara Habig

16

Brandmair

18

Claudia Rosa
Lukas

20

Doychinoff

22

Edith A'gay

24

[ep_anoui]

26

Fabrics
Interseason

28

FLorian Jewelry

30

Göttin des
Glücks

32

Hartmann
Nordenholz

34

Heiress

36

Mangelware

38

Michaela Buerger

40

Michel Mayer

42

Mühlbauer

44

Pelican Avenue

46

Rosa Mosa

48

Rose Beck

50

Sonja Bischur

52

Superated

54

Wubet

56

Editorial

66

Paris Map

68

Contacts

RENDEZ-VOUS

PARIS - NEW YORK
SPRING-SUMMER 2010 COLLECTIONS

NYC

18th - 21st September
2009

La.Venue

608 west 28th street,
between 11th & 12th
New York, NY 10001

FEMME

2nd - 5th October
2009

Espace Pierre Cardin
1/3 avenue Gabriel
75008 Paris

Musée du Jeu de Paume
1 place de la Concorde
75008 Paris

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poncho stylist s own

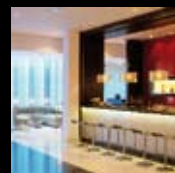
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Le MERIDIEN N 48° 12' E 16° 21'

Opernring 13 - 15
1010 Wien
lemeridien.com



ANNA AICHI

Does the term "too sexy" exist in your design vocabulary? Absolutely! Making clothes sexy is always a walk on the tightrope concerning the balance of shape and material. A little bit too much of something and too little of something else, and you might end up with something vulgar or cheap. So of course clothes can be too sexy, only women can't. **Do you feel that you and your collections are becoming more grown up over time?** I would not necessarily say more grown up, as I try to avoid that myself. Being timeless feels so much better. But of course, each collection makes you more experienced in the way you work. **Are there any design**

PROFILE

2010 and there is summer in you. For a moment of time we live in nocturnal daydreams, sunbeams appear like neon white tubes, my dress entangles me like your touch, evolving electric chills around my vertebral spine, sizzling and burning like a flame colored peach. Delirious, the cherry vanilla ambience oscillates like sequins when i close my eyes, my mind spins in luscious loops of silk and leather, and only elastic straps keep me together. A chignon in my dress reminds me to keep my heels on the ground, feeling like a shocking pink explosion, I live on the hot foxxia wild side, so don't put a worry on my shoulderpads tonight. Through the transparency of my blouse you can see the alligators hiding in the dark and my skin feels like propagating piqué in the still of the night. As we stand in front of a liquid metal ocean, drapery waves rush in front of a midnight blue sky while we're chasing stars to lose our shadow. With each step we fade more from black to white, throughout all the shades that grey can offer. Your heart is free so have the courage to follow it. All we want, baby, is everything.



SHOWING AT
Showroom Kollektiv 0.1
12 rue La Fayette
75009 Paris
4 – 7 October

for appointments please contact:
sales@annaichinger.com

NGER



AND_I

You say that your "approach to jewelry is that of a sculptor." Could you explain a bit further what that means in practice? In addition to my training as a gold- and silversmith I also trained as a sculptor. At the moment, my sculptural approach is particularly strong and clearly visible in the two latest collections, "Horny FW09/10" and "Aligator SS10". I make wax molds for specially designed studs, belt buckles and so on. It's very important to me to deliver products that are absolutely [REDACTED] unique. **How did the collaboration with Thierry Mugler on his Homme Autumn/Winter 2009/10 collection come about?** My PR agent in Paris, Paco Rabanne's former head of press, is also the head of Thierry Mugler's press department. He established the contact to Rosemary Rodriguez, the creative director. I went on to design and produce a special edition of my eye patches entitled "AND_i for [REDACTED] Thierry Mugler". **Tell us a little bit about your new couture line, please.** Lots [REDACTED] and lots of crazy leather masks. Belts studded with my special AND_i rivets from the commercial line. It's going to be a celebrity special collection! I'm literally in the middle of it as we speak, it's all going to be very exciting.

PROFILE

Andreas Eberharter was born in 1971 in Schwaz, Tyrol and graduated as a goldsmith and sculptor before becoming a freelance artist and designer in Vienna. In 2001 he founded the label AND_i. His creative and unusual jewelry collections have been internationally acclaimed in numerous exhibitions, fashion shows and press releases.

AND_i designs are presented in the People's Revolution showrooms in New York, Los Angeles and Paris.

Andreas Eberharter's approach to jewelry is that of a sculptor. He seeks a free interpretation of the language of forms and uses new materials like aluminum, although Crystallized™ – Swarovski Elements and 925 Sterling Silver find their way into his creations as well.

AND_i jewellery is eye-catching, strong and clear in design.



SHOWING AT

**Rendez Vous Femme
Espace Pierre Cardin
1-3 avenue Gabriel
75008 Paris
2 – 5 October**

[REDACTED]
**Sales Showroom
6 – 9 October**



AWARENESS & CONSCIOUS

Most of your designs suit all shapes. Is that a special concern of yours? Yes, definitely.

■ You use a special technique for dyeing your fabrics, can you tell us a little more about it? “That’s a secret.” I like to experiment. I twist and tie. I sprinkle dyes onto the fabric.

In most cases, the best ideas and patterns just happen coincidentally. ■ When you look back on your previous collections, what do you think? Joy and astonishment about how much already has occurred. It also brings back memories of the times that accompanied each collection.

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



SHOWING AT

t.b.a., please check
www.austrianfashion.net
or www.awarenessand-consciousness.com

for appointments please contact:
office@awarenessandconsciousness.com

SNESS



“Fuse”, Autumn/Winter 2009/10 *Photography* Bettina Komenda, *photographic assistant* Michael Strasser, *hair and make-up* Dalila Riccetti/tatendrang using makeup and more, *model* Nicole Csirke/Stella Models. Kindly supported by Unit F Büro für Mode and Go International

BARBARA H

The aspect of multi-functionality is important to you. How do you make your hats fulfill various different roles? The hat has to remain a useful item of clothing. The high quality of the material, however, turns the hat into an item of luxury and thus into a decorative accessory. I think, that is the secret behind the long-standing tradition of the “Habig Hat” reaching back over a century. **What role do current fashion trends play in your work?** Every collection brings together the colours, fabrics, patterns of the season and the traditional shapes and classical lines of hats. **Classical cuts always form the basis of your designs?** Yes, together with attempting a re-interpretation of the hat. I take the lead from shapes and detailing of the past whilst using modern materials that fulfill today’s requirements and those of the future.



SHOWING AT

Première Classe
Jardin des Tuileries/Terrasse
des Feuillants, rue de Rivoli
75001 Paris
2 – 6 October

PROFILE

For her Spring/Summer 2010 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

ABIG



BRANDMAIR

Which adjectives best describe your Spring/Summer collection 2010?
Wearable, modern, cool, pleasant. ■■■■■ In your opinion, what are
the strengths of minimalist design? Not too much and not too little.

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
Entreé A 3rd Floor
75003 Paris

28 September – 15 October / t.b.c

by appointment only
phone +33/1/42740176
office@showroomvago.com
www.showroomvago.com



CLAUDIA ROSA LUKAS

Largely, you do without any printed or patterned fabrics, why? I work with my surroundings and there are limitations as to what is on offer there. **Is it important to you to be up to date with what the big international designers are doing?** Sure. I watch the market, the trends and the various campaigns very closely. That's where the next trends partly develop from. **What's your definition of style?** Like this: In matters of style I stick to Tucholsky "With style it is like with so many other things: you have it, or you do not" vs. Schopenhauer "Style is the exact imprint of the quality of thoughts".



SHOWING AT
Showroom Kollektiv 0.1
Appartement Lafayette
12 rue La Fayette
75009 Paris
4 – 7 October

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

AW 2009/10 *Photography* Yvonne Kaufmann, *photographic assistant* Marion Moschik, *styling* Resul,



In what way do the short art films on your website relate to your collections? The website features collaborations between fashion, music, visuals and product design. It puts the emphasis on fashion imagery as a genre rather than as a promotion tool. It is a gallery for showcasing works-in-progress, projects and presents a range of information about what inspired the individual collections. ■■■■■ **You seem to have a predilection for surreal, oneiric elements (prints, masks, etc.) ...** The chance that I might discover a new fashion identity through the means of different art styles prompts me to deconstruct and reconstruct designs. I see a dress as a blank canvas upon which I can project messages that protest the inherent limitations of the body on the one hand, or, on the other hand, explore the body's ability to act as a metaphor for society and sexuality. ■■■■■ **Should there always be a clear distinction between art and fashion?**

PROFILE

Doychinoff investigates the construction of the urban space and the exchanges that take place between art, fashion and architecture. Recognising the various meanings and allocations of space, we, as a fashion label, underpin the visual and material fabric of modern life.

The collection "Symbioun" is the visual and spiritual connection between fashion design and fine art. Inspired by the abstract style of painting of I. Iliev and I. Nagel, we are now reaching a new modern aesthetics by working closely together with these two artists. After a perpetual process of mutual inspiration, we have created a new piece of art following the co-evolution* principle.

**Co-evolution occurs when two or more species reciprocally influence each other's evolution.*



SHOWING AT

LeShowroom

60 rue de Richelieu, 75002 Paris

2 – 5 October, 9 am – 6.30pm

3 October, 9am – 8.30pm

This page: *Photography* Christoph Meissner, *graphic design* MP, *model* Stellamodels, *artist* Iskren Iliev
Opposite: *Photography* Christoph Meissner, *graphic design* MP, *model* Lookmodels



EDITH A'GAY

Do you think women are better designers of womenswear because they can empathise with the person who is wearing the clothes? No. **According to yourself, your work is intellectual. In what way?** My creative process is not finished with the clothing but goes on with the woman wearing it ... **Why do you enjoy working with shimmering, shiny materials and surfaces?** The pattern of light and shade on shimmering surfaces creates this 3-dimensionality.

PROFILE

"..rotations" Spring/Summer 2010

The Austrian artist Alfons Schilling and his spin paintings have been the inspiration for the Edith A'gay collection Spring/Summer 2010. The paintings transform a schematic, 3D motion (rotation) on 2D canvas. In her collection, Edith A'gay uses the aesthetics of the spin paintings as prints, the graphic elements as cutting lines, in order to bring back and replace the "lost" dimension in the movement of the body. The superior quality of fabrics like silk and organza in unobtrusive colours enhance the visual appearance. Edith A'gay lives and works in Vienna, Austria. She graduated from the Academy of Applied Arts, Fashion Design, Vienna, in 1997. Marc Bohan, Helmut Lang and Jean-Charles de Castelbajac were amongst her teaching professors. Since 2003 she has presented her collections in Paris, since 2005 in Tokyo. Edith A'gay describes her unique style as "reduced contemporary elegance for everybody and for every moment" and "individually transformable outfits to underline one's image and to celebrate the everyday". In her collections, her characteristically clear lines are combined with fine, erotic and feminine elements.



SHOWING AT

Showroom & presentation

Marais Showroom

5 bis rue des Haudriettes

75003 Paris

3 – 6 October

Dubai & Abu Dhabi

11 – 14 October



[EP_ ANOUI]

A great part of your work is dedicated to floral design elements, why? “epanouï” means “to blossom”: The flower in the logo gives you a hint about the overall theme of my collections in which I incorporate natural elements. **Are you primarily influenced by the forms and shapes occurring in nature?** Very often, I find inspiration in nature. To my mind there is hardly anything that compares to its ability to produce such a variety of shapes, colours and structures all of which happen without any human interference. It’s very exciting for me to then go and put these elements in an urban context. Their transposition eventually results in an alienation of the visual source. **Could you, please, describe the woman who wears your clothes?** Innovative. Enjoys experimenting. Courageous. Creative. Confident.

PROFILE

[ep_anouï] by Eva Poleschinski

With her label [ep_anouï], Eva Poleschinski puts the focus on loving details and individuality. The collections mirror Eva’s view of the multi-faceted woman and the different surroundings she moves in. [ep_anouï]’s fashion combines exclusivity with the freshness of youth. It is meant to underline the personality of the woman who wears it and, at the same time, leave enough scope for own interpretations.

The Spring/Summer 2010 collection “Toxicity” has strongly been influenced by socio-politics, nature and mythology. Washings and appliqués are the determining elements. They create a synergy of deconstruction & perfection: leather on silk, sequins on metal. Edges clash with round elements and thereby find a well-balanced middle-ground.

Eva Poleschinski finished the class of 2004-07 at the international fashion college ESMOD in Munich. During her training she honed her skills by working for Emanuel Ungaro (Palm Beach, USA) and Abaeté (New York, USA), to name but two.



SHOWING AT Workshop

Se Rendre Au Salon

Cercle Républicain

5 avenue de l’Opéra, 75001 Paris

1 – 4 October, 9am – 7pm

Vienna / MQ Vienna Fashion Week

Show & Showroom, 24 – 27 September

Tokyo / Workshop

Aoyama Bell Commons

9th floor, 2-14-6 Kita Aoyama Minato-ku

107-0062 Tokyo, 20 – 22 October



FABRICS INT

What is your Spring/Summer 2010 collection about and what is its title? It presents a new kind of bourgeois modernism. The collection title is “latte mama”. **Could you explain the relationship between your collections and their corresponding exhibitions and art projects?** The collections as well as their respective corresponding projects and exhibitions in an artistic context are about dealing with coded surfaces and their deconstruction. Hence, they deal with a contemporary reformation of what used to be classically bourgeois. **When marketing his/her own product does not the designer end up marketing him/herself?** Of course, as a designer with very diverse cultural outputs, one is also interested in marketing oneself. However, this shouldn't be viewed as an entirely negative thing in itself. In this case, marketing oneself doesn't mean instant sellout. Anyway, you can choose to put yourself into the foreground to a limited extent only. In the best of cases, a design or a product should work even without the support of the genius of its author.

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
11 rue du Perche
75003 Paris
2 – 6 October

Sales Asia
Dune
1-3-2 Jinnan Shibuya-ku
Tokyo, 150-0041 Japan
22 – 29 October

ERSEASON



This page: Photography: Michi Strasser

FLORIAN JE

Where do you look for new materials to use in your creations and how do you go about it?

I usually wander around with open eyes scanning for the possible uses of materials. Once and again, I also visit trade shows. I should do this more often, 'cause you have no idea what there is out there. ■■■■■ **How do you cope with time pressure in your job? Can it be helpful**

sometimes? Generally, I thrive on the manic pace so typical of the fashion world because I enjoy doing constantly different things, new things. It happens that I want to spend more time working on a particular idea. Then you have to employ a lot of discipline in the fashion trade to make enough time available for extended projects. ■■■■■ **What role does craft play in your work?**

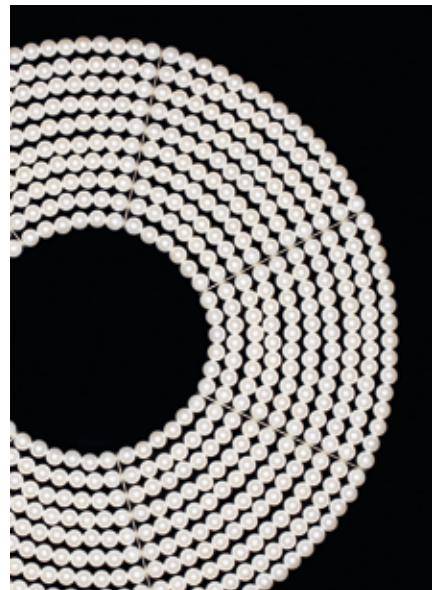
On the one hand, it's very important to make my own samples. Only this way, I'm sure, you can learn to understand the logic of various materials and find the perfect form. On the other hand, lately, I've enjoyed experimenting in the virtual reality of a very special CAD software that gives you haptic feedback – there you go: handicraft, again!

PROFILE

FLorian 10s – ZULU SOIREE

“This is a joyful summer collection.

Suddenly, something clicked: The materials that I had chosen to work with for their aesthetic properties represented two entirely different cultures. The colourful glass beads stand for the life-affirming, pulsating energy and imagination of Africa. The shell pearls stand for the subdued and stylised elegance of the western civilisation. It's wonderful to combine these materials and the traditional jewellery patterns, and, out of the cultural contrast, create new styles. All of this makes for a happy embrace rather than a 'Clash of Civilisations'.”

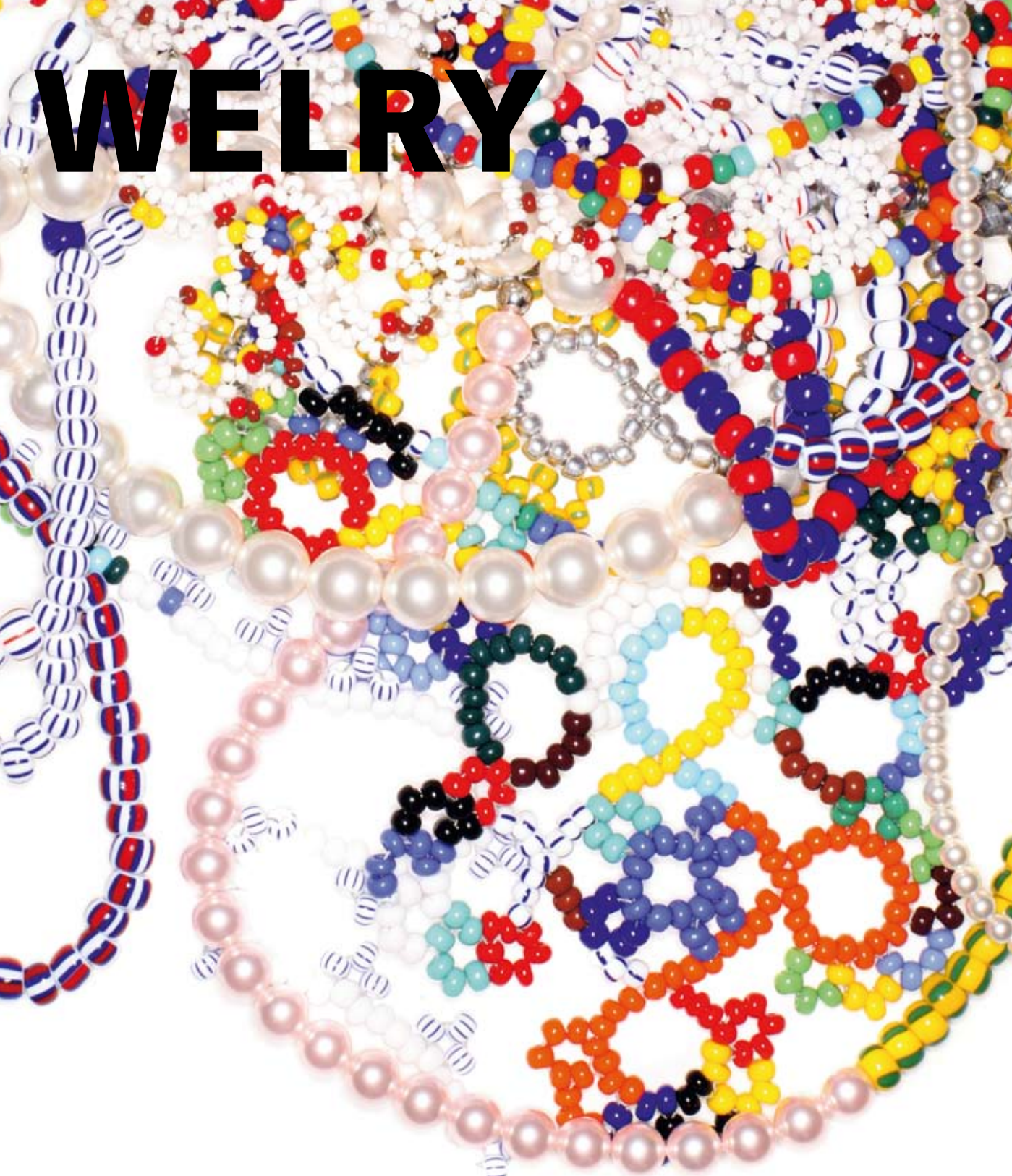


SHOWING AT

36 bld Bonne Nouvelle, 1F
75010 Paris
2 – 7 October, 10am – 7pm

by appointment only, phone +43/699/12159955

WELRY



GÖTTIN DES

You have developed a special Pilates collection. Are you planning to design more for the sports sector in the future? We created the GDG sports line for the types of sports that have no special requirements as to function fabrics. At the back of our minds were: comfortability that allows for freedom of movement; organic cotton to ensure any toxins are eliminated when things get sweaty; and the best possible combination of fairness both in sports and in production. We adapted parts of our sports collection to create the Pilates line taking into account the requirements dictated by the exercises. **Could you please tell a bit about your fair-trade production plant on Mauritius?** Since late 2006 we have been producing with our FairTrade certified partner Craft Aid in Mauritius. The company is far above any conventional factory where social and ecological aspects are concerned. When we spent two working weeks there last November we saw for ourselves that the company had been making positive progress on the basis of our cooperation. In this case, globalisation means business and foreign aid instead of exploitation and enrichment. **What criteria determine the choice of humorous slogans on your designs?** That's entirely down to our whim always following what the goddess whispers in our ears ...

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 fairtrade 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, Tapis Rouge
67 rue du Faubourg Saint-Martin
75010 Paris
1 October, 12am – 7pm
2 – 4 October, 10am – 7pm

GLÜCKS



HARTMANN

Does such a thing like a completely new idea still exist in fashion? Yes. **What role will prints play in your Spring/Summer collection 2010?** Prints still play a role in the collection. **In your eyes, what characterises the "perfect product"?** It combines functionality,

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

NORDENHOLZ



HEIRESS

Your label name Heiress evokes a host of associations – what do you want it to convey?

We launched our label Heiress, inspired by the style of Manhattan's young debutants. In a time when most products, including apparel, are being mass-produced, individuals need not only to feel unique, but also to have clothes that fit properly. Heiress will address this need.

How do you achieve a symbiosis between elegance and youthfulness in your designs?

As talented designers we often pull off the unexpected. We trust our instincts. Sometimes the patterns will actually sit on the surface of the fabric. And the pattern can be subtle, with the design element done in the same colour or nearly the same colour as the base fabric. This results in more surface texture than visible pattern.

Your creations were inspired by "Old

Hollywood" – what do you think is so special about this particular era?

We were inspired by the style sported by film divas like Ginger Rogers, Elizabeth Taylor and the original Bond girl Ursula Andress, who loved Grecian goddess dresses made of chiffon and jersey. Heiress dresses have a timeless sex appeal with an edge. The designers strongly believe in the ideals of form, function and composition that have become the hallmarks of their collections. Patrick Ascher and Andreas Riedler design clothes for real women – effortless, clean and simply luxurious.

PROFILE

Patrick Ascher is one of Heiress's designers.

His experience in acting consolidated his interest in fashion. His work took him on trips to the US twice a year to trend-watch and shop for ideas. He aided not only in developing the brand through marketing and promotions, but is also involved in its business structure and exceptional public image. Dr. Andreas Riedler is a 20 year veteran of consulting and public relations and currently one of the designers of Heiress. He has formerly worked in the film and TV business where Bavaria film studios and Cine Media Inc. were among his clients.

Trendy design and a perfect fit are essential to the success of Heiress's demi-couture.

The dresses are made for ready-to-wear but have the look and feel of real Haute Couture dresses fresh from the catwalks in Paris.

Heiress dresses are made of silk chiffon and silk jersey. The style is classic, elegant and sophisticated. A very important part of the Heiress style is the silhouette and the cut of the garments. Cuts vary from figure-hugging to concealing.



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



MANGELWA

In your view, what should clothes be like in order to make you feel comfortable? They should ensure a certain freedom of movement. They should be right for the occasion. They should never seem over- or underdressed.

Which amongst the "designer greats" of fashion do you admire and why? Nicolas Ghesquière for the focussed and radical things he does with volumes and silhouettes. Junya Watanabe for the experimental way in which he deals with the material and in which he drapes the fabrics. Jessica Ogden for the charm she imbues her garments with.

What's your take on rules like "Never emphasise cleavage and legs at the same time"? Like others, this principle should also be checked from time to time.



SHOWING AT

Rendez Vous Femme
Espace Pierre Cardin
1-3 avenue Gabriel
75008 Paris
2 – 5 October

PROFILE

Mangelware was founded in 2006. For her collections, designer Sandra Schmidt uses lightweight, flowing knits and fine jersey that are smocked and draped in an eye-catching fashion. Mangelware's Spring/Summer collection 2010 entitled "Wakey Wakey!" is a wake-up call to rid oneself of the gloominess of the dull days of winter and to give oneself over to the warmer season. The collection is dedicated to this special moment of the morning, just after waking, when one still treats neither oneself nor the rest of the world all too harshly.

Fine, silky denim fabrics and reversed, knitted fabrics with dainty patterns dominate the collection. Blouses that have been created by draping big circles of material, shirts that are buttoned at the back and camisoles all set a decidedly relaxed scene.

RE



MICHAELA B

Do your collections build one upon another?

I think somehow everything is always built upon something else in some ways. **What is it about your chosen home town of Paris that is particularly inspiring?** Living in the city, fashion in the city. **If you were asked to liken your kind of design aesthetics to a movement within the fine arts which one would it be?** The fine arts are inexhaustible. Therefore I don't like it too much to have to pigeonhole myself.

PROFILE

Born in Klagenfurt, Austria, Michaela Buerger moved to Vienna to study theatre design and fashion design at the Academy of Fine Arts and at the University of Applied Arts. It was here that she had the opportunity to study under Raf Simons: an experience that consolidated her love of fashion. After graduating in 2006, she went to work for Véronique Leroy in Paris before launching her own collection of womenswear in 2007. She was immediately recognized for her refined design, especially for her aesthetic and innovative knitwear, which draws from both her training in fashion and theatre to make a statement that is highly graphic and incontestably chic.



SHOWING AT

t.b.a., please check

www.austrianfashion.net or

www.michaelabuerger.com

Accessories

Showroom Valery Demure

Reflex Gallery

62 rue Jean-Jacques Rousseau

75001 Paris, 2 – 9 October

10am – 7pm (last day 5pm)

Maison Fabre par Michaela Buerger

Première Classe, Jardin des Tuileries

2 – 5 October

UERGER



MICHEL MA

Most of your designs are equally suitable for every day and more elegant surroundings, what's your trick?

It's either the mix of materials or the combination of material and cut. Elegant materials are treated to a more sporty cut and vice versa. **You have a whole line dedicated to cashmere. What is so special**

working with this material? On the one hand, I have always been fascinated by knits. On the other hand, it's always been important to me that clothes are versatile. This is best achieved with knitted fabrics. Take for example the wraparound cardigan which can be worn in many different ways and adapted accordingly.

Why have you decided to design a Prêt-à-Porter as well as a Couture collection? With Couture you can go completely overboard with the cutting techniques, you are free to experiment. When designing a Prêt-à-Porter collection you also always have to consider the serial production. Therefore your approach to the design is completely different. However, both are interesting in their own ways.



SHOWING AT

Atmosphère's
Jardin des Tuileries /
Terrasse des Feuillants
rue de Rivoli, 75001 Paris
2 – 5 October

PROFILE

For the Spring/Summer season of 2010, the Viennese designer Michel Mayer juxtaposes the softness of cashmere/silk and mousseline with the architectural and constructive impact of memory crinkle with paper touch. Playing around with proportions and materials the 38-year-old defines a modern version of the classic form. Masculine cuts inspire her. What is new is how the silhouette follows the shape of the sketch rather than the cutting pattern, i.e. the line dictates the construction of the individual parts. So, the bottom end of a dinner jacket is hinted at on a mini skirt and the sketch of a trouser's waist can be found on a sequin dress.

YER



MÜHLBAUER

Women's hats seem to be gradually developing in the direction of the "headpiece"...? Yes, that's true especially in summer and where headwear for special occasions is concerned. At a formal party you definitely look much better in a headpiece rather than in a wagon wheel with a huge bow.

■ **According to your experience in marketing, are there "hat-wearing nations" (Great Britain, for example, with its Royal family and Ascot and so on)?** At the moment, Japan definitely is the number one hat-nation. Interestingly they are, because they have almost no hat-wearing tradition in the western sense. This circumstance leaves them completely unbiased when it comes to hats and headwear. England is still interesting as a hat-wearing nation, but also the Alpine regions, the USA, Russia ...

■ **What materials and cuts are going to be prevalent in your Spring/Summer 2010 collection?** Much straw as a tribute to summer, from sisal to Panama to Viennese weave. I'd

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
2 - 6 October



PELICAN AV

How would you describe "utopia", a term that is recurrent in your work? I'm fascinated thinking about the future. Things that are impossible now will be normal in a few years' time. What seems utopian from today's standpoint will be reality tomorrow. As I am living in the present and there are no pictures or films of the future, I'm left with imagining them for myself, cut loose from today's rules and present boundaries of imagination.

Which were the most important things you learned during your time with Bernhard Willhelm?

Only a well thought-out product, created with a love of detail and appreciation for the craft, can ever live up to its strong image. Everything else is just a hype that is quickly replaced and transient.

What is it that you particularly like about your chosen hometown of Antwerp? The central location and the cultural mix – that happens naturally in Antwerp – prevent you from taking yourself all too seriously and at the same time force you to be more open-minded. Also, Belgium has never been great or important. This way, one always perceives oneself in relation to others.

PROFILE

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

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

press: gloria@plateformeurbaine.com

ENUE



ROSA MOSA

Why, in your case, does it pay off to dispense with the principle of production efficiency, i.e. not to choose the cheapest and quickest way? What can be more efficient than to produce locally, which in our case means in close proximity to Vienna.

Do you apply special treatments to materials like leather yourselves?

Yes, especially whilst developing the prototypes of each rosa mosa collection we get stuck in.

For you as a duo, how exactly does the design process work?

It's rather a rational process: First, each one works separately and develops a particular "group". Only after the first mock-ups have been created together with our patterner, we start to interact.

PROFILE

As elsewhere in the world there is also a long history of indigo dyeing in Austria, which is where rosa mosa is based. Here it is called Blaudruck. Though demand has decreased in recent years, one still finds blue dyeing in workmen's clothing and in the special patterns of traditional costumes that vary from village to village. rosa mosa has rediscovered the forgotten beauty of this technique and features blue printing as the theme of its new collection. rosa mosa have hunted down local blue-printing factories that have continued the tradition to this day and, with their collaboration, have applied the printing process to leather. The result is a very modern shoe, as if brought back to life, a shoe that harmonizes with the styles of soft & elegant, airy, slip-on sandals.



SHOWING AT

**Première Classe
Jardin des Tuileries
Rue de Rivoli, 75001 Paris
2 – 5 October**

Milan

Micam – International Shoe Exhibition
Padiglione 2 / Booth L25
16 – 19 September

This page: *Photography* Manfred Veigl, *styling* Mana Furuyama, *model* Conny Schindlauer
Opposite page: *Photo* © rosa mosa



When designing your bags, how much influence does the fact have that they also have to be highly durable? With every design, I also always have its function at the back of my head. **Where do you place the balance between creating a functional everyday object and a portable sculpture?** By blending both these positions. A Rose Beck bag is always a functional everyday object and a portable sculpture in one. **Why bags?** Because I'm fascinated by creating shapes that are being used and handled on a daily basis.

ROSE BECK

PROFILE

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

**Première Classe
Jardin des Tuileries
75001 Paris
2 – 5 October**



SONJA BISC

Some of your designs are a wild/confusing interplay of different elements – how do you go about finding the ideal form? Finding the form that is ideal for a certain idea is always a huge challenge, with every piece. Sometimes it's easy, in other instances – where I haven't found the ideal form so far or the right way of realising it – I have to discard an idea or, at least, leave it for a bit and let it ripen. It's a process of trying and working on the actual piece often involving lots of attempts. **How can you keep others from copying your ideas all too easily?** You cannot avoid this. But often it is more difficult than it might seem at first. **What difficulties do you encounter when producing such specific objects?** I keep changing the materials I work with and combine elements in an eclectic mix even from sources that have nothing to do with jewellery. This requires a whole range of often difficult skills and techniques. Occasionally they can't be found in the traditional crafts even. Then I need to find or invent new, individual ways of doing things. Therefore, finding production facilities can be a problem which means that I'm the only one who can produce particular designs, or I have to train somebody especially.

PROFILE

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
2 – 9 October 2009,
10am – 7pm
(last day 10am – 5pm)**

by appointment only, please contact:
info@valerydemure.com
phone +44/7912035608

HUR



SUPERATED

To what extent do you include social criticism in your work? Our fashion brand describes a contemporary male image complete with all the changes it is currently undergoing. Besides, ensuring fair production conditions is one of our priorities. We'd like to give our customers the reassurance that by buying our products they also have contributed to the upkeep of decent social standards. ■■■■■ **Do you prefer one season to the other when designing? If yes, why?** No, both are interesting in their own ways. ■■■■■ **In what way does humour manifest itself in your designs?** We work for people who can laugh at themselves and who refuse to be forced into any of the classic male clichés. In this context, we don't see the design as separate from the superated-man.

PROFILE

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

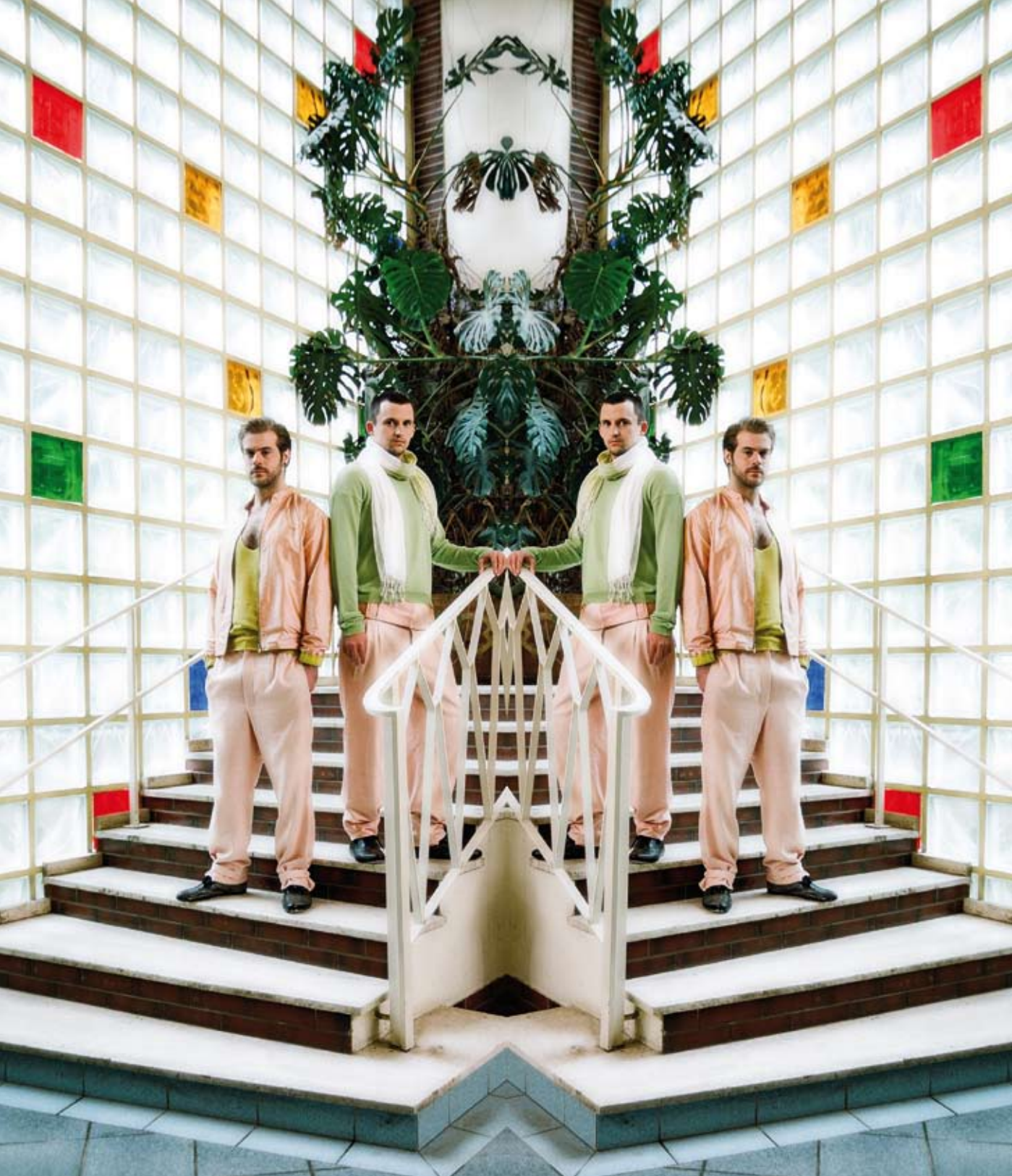
superated puts great emphasis on high-quality materials. The ethically sourced material and fair production conditions as well as being good value for money, all make the label stand out. Social criticism is actively absorbed into the label's work.

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
Mode In Press / Camille Brami
127 rue du Faubourg Saint
Antoine, 75011 Paris

phone +33/1/44757870
contact@modeinpress.com
www.modeinpress.com



WUBET

Can you tell us a little bit about your exclusively manually produced design pieces? Weaving in Ethiopia is an art that has been practiced since ancient times and was perfected as far back as in the Middle Ages. It has changed very little since then. It is highly skilled, compared to all the other crafts in the country. **Preserving traditional production methods is something close to your heart, isn't it?** It is important to understand and preserve what is unique to our various cultures. **What would you say is it that the so-called western society could learn from other cultures?** I want the world to see that every invention, every creation of which humankind is capable carries with it the capacity to enhance us individually and improve us collectively.



PROFILE

Wubet is an exceptional unique accessories line for handbags and shawls utilizing hand woven textiles worked into modern design. The production is the result of a strictly manual process performed on antique looms that are completely void of mechanically moving parts. The quantity is limited and each component is worked by hand. Design enhances the quality of life. On every level it should celebrate, honor, venerate, praise, cherish and treasure all that we are. The goal is to celebrate the unique genius of every individual, and use it in order to inspire everyone.

SHOWING AT

**Première Classe
Jardin des Tuileries
rue de Rivoli, 75001 Paris**

**New York / D&A
Chelsea Art Museum, New York**



Photography Mark Glassner

HEAT *HAZE*

Photography Bettina Komenda
Styling Johannes Schweiger
Hair and make-up Dalila Riccetti
Model Marketa / Tempo Models



Top Michel Mayer
Trousers Superated
Necklaces Sonja Bischur



Dress as top [Heiress](#)

Trousers and jacket [Fabrics Interseason](#)



Dress [ep anoui]
Tank top Hartmann Nordenholz



Dress [Doychinoff](#)

Necklace [FLorian Jewelry](#)

Hat [Mühlbauer](#)

Belt [Stylist's own](#)



Dress Anna Aichinger
Jacket [ep anoui]
Necklace Sonja Bischur
Scarf Stylist s own



Dress Awareness&Consciousness

Necklace FLorian Jewelry


Belt Stylist s own



Catsuit [Edith A gay](#)
Top [Göttin des Glücks](#)
Pants [Stylist s own](#)
Necklace [FLorian Jewelry](#)



Top Mangelware
Trousers Superated
Stola Stylist s own
Necklace Sonja Bischur



Dress [Claudia Rosa Lukas](#)
Sack coat [Fabrics Interseason](#)
Bag [Rose Beck](#)
Shoes [Stylist s own](#)



**1, AND I
MANGELWARE**

Rendez Vous Femme
Espace Pierre Cardin
1-3 avenue Gabriel
75008

**2, MÜHLBAUER
BARBARA HABIG
MICHEL MAYER*
ROSA MOSA, ROSE BECK,
WUBET**

Première Classe /
*Atmosphère's
Jardin des Tuileries,
rue de Rivoli, 75001

3, [EP_ANOUI]

Workshop, Se Rendre Au
Salon, Cercle Républicain
5 avenue de l'Opéra, 75001

**4, ANNA AICHINGER
CLAUDIA ROSA LUKAS**

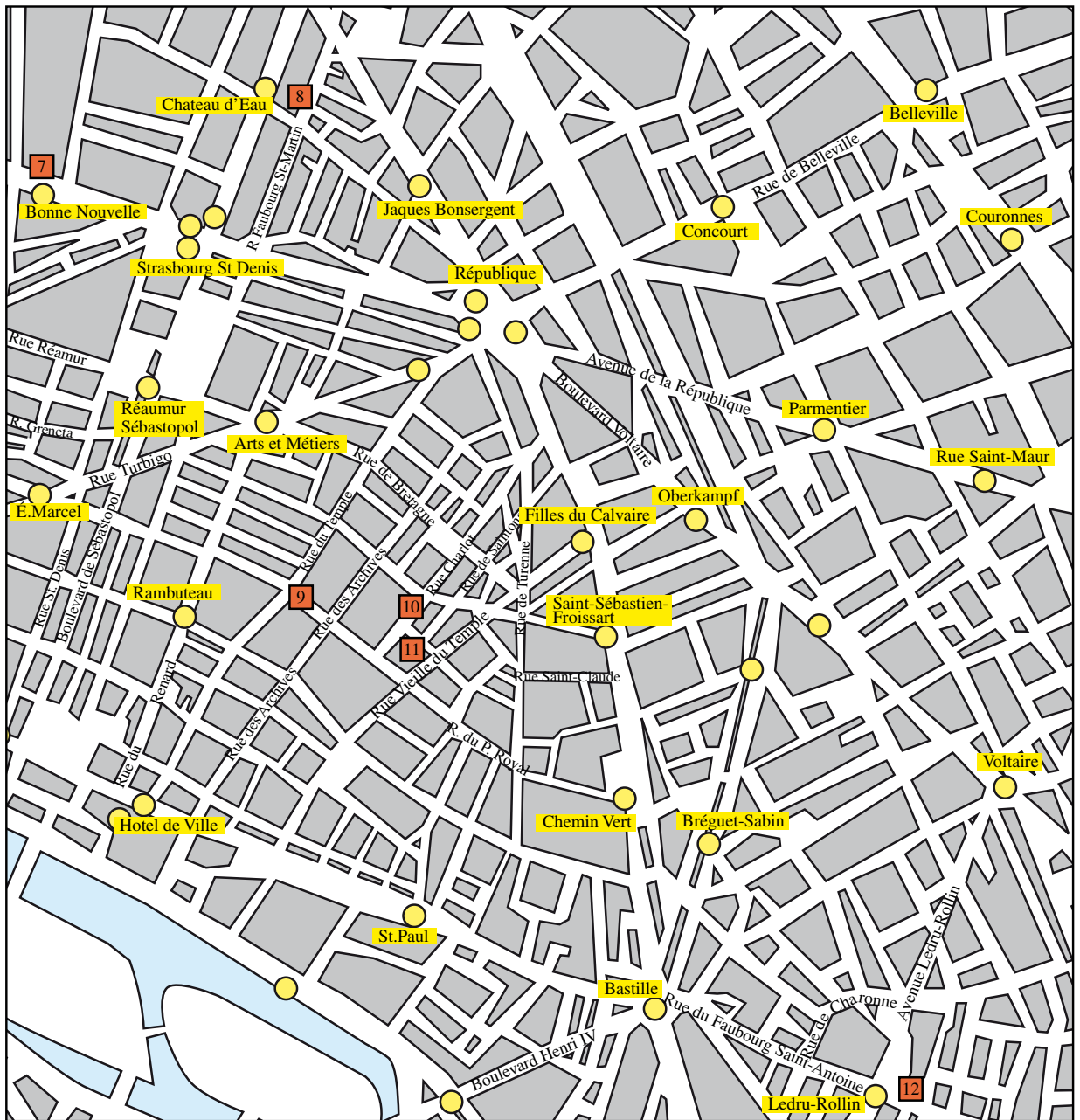
Showroom Kollektiv 0.1
12 rue La Fayette, 75009

5, DOYCHINOFF

LeShowroom
60 rue de Richelieu, 75002

6, SONJA BISCHUR

Showroom Valery Demure
Reflex Gallery, 62 rue Jean-
Jacques Rousseau, 75001



7, FLORIAN JEWELLERY
36 bld Bonne Nouvelle, 1F
75010

8, GÖTTIN DES GLÜCKS
Ethical Fashion Show
Universal Love, Tapis Rouge
67 rue du Faubourg Saint-
Martin, 75010

9, EDITH A'GAY
Showroom & presentation
Marais Showroom
5 bis rue des Haudriettes
75003

10, CLAUDIA BRANDMAIR
Showroomvago, 10 rue Charlot,
Entrée A 3rd Floor, 75003

11, FABRICS INTERSEASON
Agentur V
11 rue du Perche, 75003

12, SUPERATED
Mode In Press / Camille Brami
127 rue du Faubourg Saint
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