

DUST CAPSULE COLLECTION

TWO / 2016

in collaboration with

JURGI PERSOONS



DUST MAGAZINE presents DUST CAPSULE II

An ongoing artistic project presented as a clothing line twice a year following the release of each new issue of DUST.

In September 2016, DUST will present its second capsule, and this time it is aiming high, and bringing it back under the spotlight of Jurgi Persoons, the mythical Belgian designer who brought about a cause célèbre for his collections and audacious presentations in the late 90s and early 2000s. From his first show in 1992, to the last collection he ever made in 2001, he was able to create a dark, mysterious and sensual universe, which would have a deep influence on the wave of new designers emerging throughout the years. For the first time, on the 15th year anniversary since his last collection, DUST is presenting an exclusive entire new collection designed and created by Jurgi Persoons. DUST CAPSULE 2.

DUST CAPSULE II, which follows the previous capsule in collaboration with Peter De Potter, will this time be a womenswear/unisex collection, consisting of different styles and themes, in which newly designed patterns and shapes meet classic Jurgi Persoons' imagery. Old prints, invitation flyers and images produced in the 90's with his legendary team: photographer Ronald Stoops and make-up artist Inge Grogard, are at the forefront of some key pieces in the collection.

Together with Jurgi Persoons the creative team of DUST have been actively involved in the creative direction of both the clothing and visual presentation. This project tells the story of a possible encounter between a legendary designer and a magazine, between a pre-internet past and a overloaded present, between fashion and art, presence and oblivion.

JURGI PERSOONS

by Silvia Bombardini

“Turning to classicism from the age of Jackie O., Jurgi Persoons attacks stiff elegance with an Edward Scissorhands self-conscious finesse” wrote Purple magazine back in the 90s. Born near Brussels in 1969, Persoons was a graduate from the Antwerp Academy's fashion department a decade or so after the Antwerp Six, and following a brief stint as Walter van Beirendonck's assistant on his Wild & Lethal Trash jeans line, W. & L.T., launched his own label in 1996.

Now keep in mind, these were proto-internet times: few brands had a website then, and fashion, it's said, really did move as slow as the seasons. They were times when ambition, engagement, and the right kind of low-budget improvisation could still get you a long way, and not three years had passed that Persoons was showing in Paris – where Purple editors among many others would wax poetic about his talent, pen-on-paper.

To call them shows though, does not quite do them justice. His collections, with titles the likes of Re-interpretation of english classic man clothes by a lazy rich girl, or Anorectic young girl alone in her grandmother's Benidorm residence, were introduced via unique displays that toed the line of performance art, in settings such as the Musée d'Art Moderne or the basement at the Centre Pompidou. Rookie models stood each in their own glass cage, or lay down still on slanted mirrors, and it was the audience who walked around them, their roles reversed.

The young designer was inspired by politics and power, and a will to elevate the notion of beauty beyond the decorative, with an often sinister twist. “Although some of my images could be considered violent, and maybe evoke discomfort, my fashion is always based on love” he once said. The images he speaks of are the work of genius of a legendary makeup and photography duo, Inge Grogard and Ronald Stoops, who chronicled Persoons' collections faithfully from the first to the last, that came way too soon. In the early 00s, Persoons' line was booming in the US – sold at 18 premium stores, like the Kirna Zabête boutique, his designs were part of the Belgian Fashion: Antwerp Style exhibition at New York's institute of Technology in 2001.

Shortly after that, 9/11 happened. The brand's newest collection, due to show in New York those days, never left the airport, and by the time it was sent back to Paris, no American buyer felt safe enough to travel by plane. Persoons lost all of his clients at once, and three seasons later, bankruptcy was filed. It was 2003, and he was 34 years old. Since then, his archive resides at the MoMu in Antwerp, where just last year, a pair of heel-only shoes in wood and leather from his spring/summer '97 collection was featured in a new exhibition, Footprint. Persoons himself, meanwhile, had been working at his partner's printing company until he decided to take up teaching five years ago – Chicago, Berlin, then KABK in The Hague, where he was appointed in 2013 to lead the department of Fashion & Textiles.

That's where he now trains the next generation of designers, who, he reminds us, are not artists: for how well his work fits in museums, Persoons always believed that clothes are objects of consumption, and the most beautiful may well be those that show the signs of having been worn for a very long time. Still, that's a quality his creations often had from the start. Take his fall/winter '99 collection, for instance, all frayed edges and torn lace. “The collection is all about the trauma of clothes” he told i-D at the time, “you see clothes and you destroy them; afterwards you feel pity and want to rescue them but it's too late. This is like relationships, killing your darlings”.

Jurgi Persoons, once a notably press-shy designer who spoke in parables, now prepares his pupils for the perpetual spotlight that defines our time, for the vulnerability that comes with exposure in the golden age of the web. He teaches them how to be open, and sensitive, how to be critical and how never to be nice. Because “the fashion world is waiting for a new kind of fresh idealism”, as much now as it always was – and while we've got so much still to learn from the past, there's a whole lot of future ahead of us, too.

JURGI PERSOONS IN CONVERSATION WITH SILVIA BOMBARDINI

ext. from Dust issue 8

Let us begin from the very start, your 1992 graduate collection: admittedly, there's little around to fact-check my source, but people still whisper of "topless models in fetish fashions holding back savage dogs on leashes." 23 years later, we've grown so unused to such heartfelt rebelliousness that it easily becomes legendary. On the recent 50th anniversary of Antwerp's Royal Academy's famed fashion department, the students' work was described as cautious, safe even. Their reasons are understandable, but the trend is worrisome. In your experience, is it possible to strike a balance between idealism and convenience?

In 1991, my third year collection was about the radical neo-liberal politics of the Thatcher period and the traditional British style icons that presented this way of thinking, living and dressing so beautifully. During the show dogs accompanied the models to emphasise the socially accepted but quite aggressive signs of this power setting.

My graduate collection was inspired on the fact that the aspiration of "beauty" in all different cultures often leads to quite extreme aesthetics and how a diversity of expressions or treatments in relation to the human body often plays an important role in this language. What is completely socially accepted, standard or iconic in one culture seems controversial to another culture. Often this is most obvious when it comes to a kind of "power" related setting or an attempt to distinguish a social status. When it comes to the idea of differentiation or "power", the characteristics and symbols of a certain dress-code are used in an almost fetish-like way, even without being conscious about these strong signals. These collections have to be considered in relation to the period they were made. The late eighties and early nineties were a very exciting and audacious period for fashion! Radical and avant-garde designers made amazing statements and it was the high days for creativity and innovation. Designers like Claude Montana, Thierry Mugler, Jean Paul Gaultier, Rei Kawakubo, Yohji Yamamoto, the Antwerp 6, Martin Margiela changed fashion completely. They were our heroes and their influence on our generation was huge. I realise that we were all very ambitious and engaged. The motivation and drive of fellow students certainly accelerated our boost. This was combined and supported with a strong and amazing visual culture through magazines like i-D, The Face,... We believed anything was possible and this inspired and certainly motivated us to make powerful or audacious statements!

In more than 20 years the world changed drastically. The international fashion scene is now completely different and in many ways more convenient. The influence of the fashion industry and big companies became very strong and visible. They are forced into a sort of high level financial competition with other brands no individual can possibly afford. Any kind of low-budget improvisation is not an option anymore. This evolution has already been going on for many years and is now absolute. This is certainly not a stimulating perspective for ambitious and talented students.

Times have changed and so has the complete world.

The impact of the internet and, for instance social media, is a very important evolution. This is certainly exciting in so many ways and offers unseen opportunities and challenges, and on the other hand it makes young people literally more "exposed" and in a kind of way also vulnerable.

Twenty years ago, only few people saw our graduate collections. I didn't think about what kind of reactions my work would provoke to a relatively limited audience. Beside the positive comments there were also negative reactions. Totally normal of course, but that doesn't take away the sometimes negative impact of such comments. Don't forget you are dealing with artistic youngsters who are often very sensitive and still looking for their own creative identity. I say this often to our students! Innovation or free creativity can not develop when they risk to be paralysed by fear. "Creativity takes courage" / the legendary and wise words of Henri Matisse!



winter 2001-02 presentation; photography Ronald Stoops; make-up Inge Grognard

You started presenting collections under your own label from 1996, but rather than comply with the system of runways you did so off schedule, with eerie tableaux vivants in the most beautiful settings – models in Plexiglass boxes on the banks of the river Seine, or softly lit pellucid eggs at the Jardin des Tuileries. Which presentation was your favourite, and how did the performative aspect of these attest to your vision?

Of course I liked them all. But certainly the first one, at the banks of the river Seine is very precious to me. The atmosphere was truly underground, rebellious and intense. The setting was the car park next to the river, where some hard-core evening scenes of the cult movie “Les Nuits Fauves” were shot. As it had rained a lot on the days before the presentation, the police obstructed the entrance to the parking lot because there was a real danger the river would overflow the car park. We ignored the police obstruction, which certainly raised a kind of “illegal” and free radical tension. The models were standing in plexi boxes near the water. Security agents with dogs were standing next to them, it still was a kind of risky nightlife location... Since the water was very high, the light reflections had a most magical effect. This was certainly an awesome visual advantage we couldn't have expected! The audience were picked up by late night taxis and driven to the car park, viewing the standing models out of their cabs. It was a very powerful, dark but also magical setting, which made our presentation the talk of the town during Paris' fashion week!

It was a particular aspect to show our collections in a completely different setting to the traditional runway show. Consider it as a proposal of an alternative setting to the typical runway situation. The creation of an authentic, strong and even controversial or a-typical identity of our brand was a logical decision for me. To show the clothes in a different, maybe less convenient context, was such an exciting challenge. It certainly worked because it was an added value to the clothes. The reversal of the role of the models, who were often standing, and the role of the audience, who were not sitting but walking among the models, was part of this total concept. Including leaving behind the protocol of a typical VIP setting or front-row. The goal was to create a more relaxed fashion performance : people could arrive and leave when they desired. The implementation of an impressive and unusual visual concept, where also emotional aspects in combination with the ambience of a certain location of the city played a crucial role, became an important element in the presentation of the clothes. But again, this was completely inherent to my universe, the clothes and my identity as designer.

It was a logical choice but certainly not an evident choice. Runway shows including the complete protocol of venue and audience, play a key role in presentation and releasing of a collection. I don't have anything against that. A fashion show is a very effective way to show a collection to the public and to create a particular ambience. It definitely works and communicates the message very well.

I realised that there are also important practical aspects : a well organised sequence of runway shows helps when it comes to the hectic structure of a fashion week including the very busy schedule in the agenda's of press and buyers.

I saw an opportunity to present my work in a more alternative and personal way, and I just took this chance. Honestly, I was not much in to the glamour side that some runway shows represented. The glam culture, sometimes cultivated and surrounding a designer, was not exactly my cup of tea. I am not a designer

who works with an obsession for that “ultimate goal,” meaning the 5 minutes of “fame” by the effect of his clothes under the spotlight of a catwalk. I always liked to see my clothes on real people, in real life, worn in combination with other clothes. This represents a real life situation, a true emotion, an authentic human expression and that's what I find interesting! We hardly used professional models in the presentations, the majority of girls were found by street casting. It was obvious that I would not create separate show pieces that were not for sale, besides a commercial collection intended for retail. The complete collection was always for sale.

Although I was requested on several occasions to organise a more convenient catwalk show, our presentations became cult events and very quickly part of the official calendar among runway shows during Paris' Fashion week, which was a unique and quite exciting situation!



winter 1999-00 presentation; photography Ronald Stoops; make-up Inge Grognard

You've said not long ago that "inspiration can be something that disgusts you," and browsing your archives one often notes a dark, sometimes macabre touch: bloodstained invites and your trademark nervous stitching, titles like "Resurrection of eighties Ungaro tramps out of their grave" or "Escada Trauma the nightmare of every perfectionist working girl." Did they reflect a personal penchant for the spooky and gory? If fashion is indeed a language globally understood, what was your message then, and for whom?

I always loved strong visuals. Visual communication is an essential tool in fashion. Working with inspiring visuals or concepts is also crucial during the process of creating a collection.

For me beauty, poetry and inspiration can indeed be found in anything, most certainly in things that aren't generally considered as convenient or beautiful. What is considered as "ugly", wrong or confronting is often much more interesting and inspiring. People should have a more open mind and vision! It will enable them to see inspiring aesthetics in situations they definitely didn't expect or initially like. Those things inspire a designer with an innovative creative statement. This includes many different expressions. For instance : graphics, make-up, beauty, photography, models, settings, fabrics, techniques,....

Just dare to take a step further than the traditional concept of beauty and dare to surprise yourself. At that moment it becomes truly interesting. Visuals should have an engaged message and content. They need to evoke an emotion to the audience, whatever that emotion is, or make the viewer at least think, wonder... It is totally connected with the search for new aesthetics, to be innovative in the total concept. It is all connected to each other.

I am not very interested in superficial, decorative or standard situations or things that don't touch or inspire me in any kind of way. Whatever the source of this emotion, it is the emotion itself that matters because this is the drive to creativity.



winter 2000-01 collection; make-up Inge Grogard

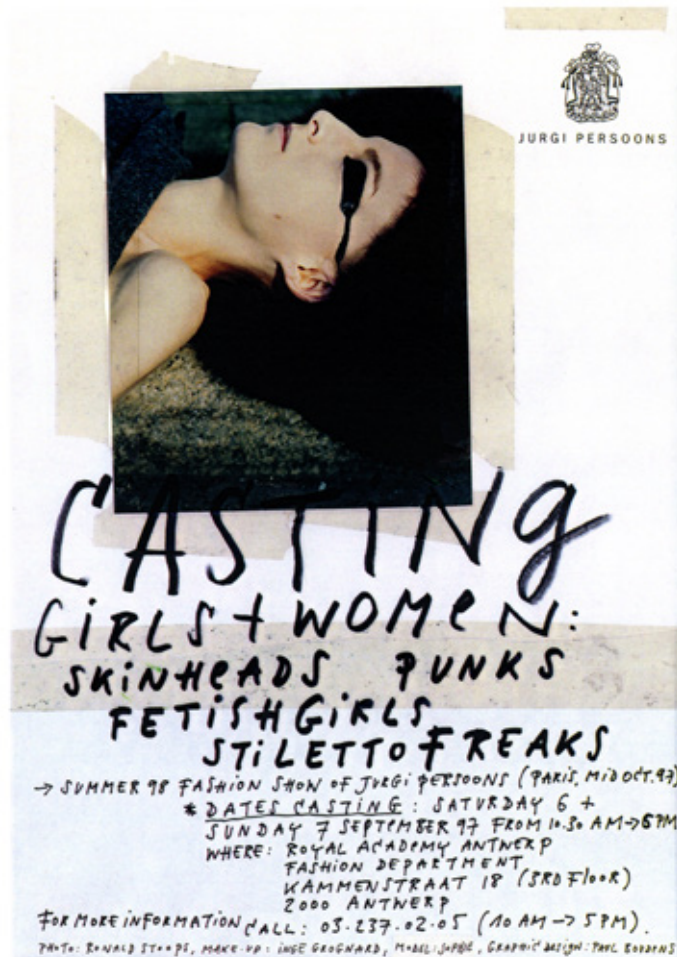


invitation winter 1997-98; graphic design Paul Boudens

A dedicated collaboration with photographer Ronald Stoops and make-up artist Inge Grogard; from the early days of your brand to the poster of the 2015 KABK show, contributes to this impression. Would you tell me a bit about this perfect match, how did you find one another at first, how did you grow together?

I had the chance to meet Inge Grogard and Ronald Stoops during my studies at the Antwerp Academy. Inge and Ronald always have been very close to the academy and also to the students. They always have been and still are very interested in students' work and in all kind of avant-garde fashion statements. They are most sensible and enthusiasts of authentic creativity. They have and will always support this in the most affirmative way. It is an amazing opportunity to work with Inge and Ronald : this collaboration always results in astonishing and forceful visuals!

They both are amazing talented people and we became very good friends. It is a perfect match, we share the same opinion! They are very strong personalities with a very authentic and bold point of view. They are very open minded and are able to assimilate a designer's universe and concept, with a mutual aspiration to achieve an exquisite result, most certainly always innovative and beyond any standard. They always have been eager for innovation and strong authentic statements. No effort is too much, the drive and focus is totally impressive. Usually we sit together and do some brainstorming about the content and it is striking how fast this results in a very strong and engaged concept where fashion, beauty and image not only come together but raise each other to a higher level. That's typical about working with Inge and Ronald : they add an important personal value in a very respectful way. This includes a lot of openness to each other's universe, input and views. Certainly after many years and plenty of work situations this professional and personal relationship grew. It is a stimulating condition. We are soulmates and share the drive, vision and passion to create an authentic and innovative fashion statement.



Casting Poster 1997; photography Ronald Stoops; graphic design Paul Boudens

Talking about aesthetics calls to mind a long discussion I've read on a forum between fans of your work. "I do think Europeans do have standards" Scott types in 2005, but he worries that Europe "[has] become so grotesquely Americanized these days." I know your brand used to do really well in the US, and from these posts it looks almost as if it responded to a desire for integrity so long unfulfilled by local labels. Ten years later, do you think it still makes sense to distinguish between American and European, even Belgian design, or is the homogenisation by now complete?

Fashion is an international phenomenon. It has nothing to do with nationalities or borders. There was never a "Belgian fashion". Only Belgian designers with each their own specific style and universe. In the USA they like high fashion a lot! It is an important, enthusiastic and loyal market for many avant-garde designers. Of course there is an international industry that brings a kind of standardized commercial fashion. This industry absorbs many designers because they need them and also use them. But beside this, I am convinced there will always be a big need for avant-garde fashion and innovative statements.

summer 1998 collection; photography Ronald Stoops; styling Olivier Rizzo; make-up Inge Grognard



You said that when you stopped your line, in 2003, you "needed to make sure there was a world beyond fashion." What is the most important thing you've learned in this parallel world?

It's not that different, Authenticity, vision, curiosity, an open mind, passion and creativity are always key elements in every thing you do. Even the way you live! These capacities allow people to make a difference whatever their professional or social surroundings. Not being burned-up by a system, but finding an appropriate and clever way to deal with different situations is so important. Regardless of the professional setting, it is always a demanding situation. I learned that using all opportunities in a smart, flexible way and finding a right balance is something crucial, although not always easy. To be happy, that's the most important! Fashion has never been far away for me. I am a designer and will always be. I love this state of mind and will never loose it.

JURGI PERSOONS

Archive

Jurgi Persoons

Mixing neurotic obsessions with eye-catching presentations, Jurgi Persoons offers a look into the dark side of Belgian design.

Jurgi Persoons started his own label in 1996 after graduating from Antwerp's Fine Arts Academy in 1992, assisting Walter van Beirendonck. His notoriety for off-centre presentations grew after his latest show in Paris where he enclosed models in Perspex cases in an empty car park by the Seine. For Persoons, models stood frozen, wrapped in Persoons' poetical, neurotic creations. "The place was like an 80s film called Savage Nights. I didn't like the film but the location combined everything I like: cars, water and parking lots," he says. "The catwalk is not the most interesting way to show clothes, the easiest way, but for me it is not interesting enough. A presentation is not about the clothes, it's about the atmosphere you create: the music, the people and the place is more interesting than the clothes. That's the problem with catwalk. In most cases the clothes aren't what's important. Really, it's about what type of models are used, the music and most of all who else is there."



The winter 99 collection stems from neurotic obsessions. "It's when someone has an obsession and they destroy something they love. Afterwards they think 'Oh no, what have I done?' and they pair it again. Then the way it is fixed becomes interesting. I wanted to have something that was not perfect. The way new clothes are created out of ones that have been destroyed."

This translated into a collection of coats, dresses and separates infused with a dark, 'dark-side' quality. Rough, frayed edges, displaced contrast stitching and torn lace in old tones of red, black and grey. "I like luxurious fabrics and cheap ones," says Persoons. "It's a mix of everything that makes something interesting - it's something that comes out of the dark. You have to combine and mix and make contrasts. Then it becomes real."



PARIS — Art and commerce usually make strange bedfellows. And even if many of the young designers here favor the former, they are putting artistic energy into their shows and trying to create clothes with strong commercial potential.

Jurgi Persoons, for example, knows how to make an impression. The Antwerp-based designer does installations that rival museum-quality art. This time, lit by strobe lights, models laid inert on mirrors propped at 45-degree angles against the wall of a pitch-black underground parking lot. The effect was fantastic, and so were the clothes — even if they reworked the arts-and-crafts theme that has become Persoons's calling card. But a young designer has to have a hallmark, and Persoons is perfecting his ability to add intricate details to chic, wearable clothes. Among the most beautiful pieces were a tiered tulle skirt paired with a sweater stitched with a single trompe l'oeil cable in front and tweed trousers with a seam in the front.

WWD - 12 mars 2001

JURGI PERSOONS

THE RECONSTRUCTED STYLE OF BELGIUM'S FORGOTTEN DESIGNER

Launching his avant-garde collection back in 1996, Jurgi Persoons took fashion to a whole new conceptual level. His pieces looked like what might happen, were Jurgi Persoons, Martin Margiela, and, say, Rei Kawakubo ever to join forces. Back to top his incoherent silhouettes, exposed breasts, presentations involving models perched in plastic boxes and giant transparent eggs, towering five meters off the ground made for a fascinating, eye-opening spectacle.

But in 2000 came *Bronze*, Persoons' most recent collection, and the most daring and studying the aesthetic of Gustav Klimt, Man Ray, and the avant-garde Japanese designers, and a little later in the month, *Autumn 6*. "It was a work on imaging and the meaning of the word 'autumn,'" he says. "Everything was possible and the atmosphere was very a little nostalgic." *Bronze* was certainly something he expanded in his final, his really elegant, reconstructed style has been described as a combination of Dada, LaChapelle and Van Gogh, or Edward Munch and J.M.W. Turner. "I like to use these comparisons. I consider them as compliments. I am using images. I like to use them as references, to make them more interesting, to make them more complex, strong and more powerful."

But back in 2000, his surreal fashion judgment made it a bit, so his audience's creative interest proved to be expansive and his legacy was that



JURGI PERSOONS : L'INTERPRÉTATION SANS MODÉRATION

Si son nom est "Persoons", Jurgi, assurément, est quelqu'un. Un créateur obstiné, passionné, spontané qui ne fonctionne qu'à l'instinct. Après avoir montré ses créations, durant cinq saisons, en showroom dans une galerie du Marais, cet ancien étudiant de l'Académie d'Anvers a décidé, en octobre dernier, de présenter sa collection "été 99" aux acheteurs et à la presse sous la forme d'un court métrage accompagné d'une musique live improvisée. Du début à la fin, son film met en scène la même tenue, abordée de trois façons différentes.

1 / Version "vidéo-clip bondage" sur une fille aux poignets bandés, suspendue par les bras et tournant dans le vide. 2 / Version "cinéma muet" aux effets tranchants de stroboscope, saccadant de manière hypnotisante la démarche du modèle. 3 / Version "nouvelle vague expérimentale" pour un corps poétiquement livré au vent et peu à peu enseveli par le sable... "Les défilés m'endorment. Ma démarche est peut-être moins commerciale mais plus personnelle. Un show est pratique pour générer une atmosphère globale, mais la formule est devenue trop systématique. A quelques exceptions près, elle ne surprend plus. Habitué à voir défilé des vêtements, en long et en large, sous toutes les variantes, les spectateurs sont devenus paresseux. Ils ne font plus aucun effort d'imagination. Or, pour moi, la mode n'est qu'une question d'interprétation. Tant pour le concepteur que pour le consommateur. Chacune de mes collections, d'ailleurs, est l'interprétation d'une fiction vestimentaire. La saison prochaine raconte la métamorphose d'une femme classique en chasseuse de mâles qui, animée de soudaines pulsions primitives, décide de reconvertir sa panoplie de secrétaire en tenue guerrière pour s'offrir une virée sauvage. En deux temps, trois mouvements, sa jupe droite s'effrange en un pagne de tweed. Son pantalon prince-de-galles se voile d'une mousseline transparente en léopard. Son corsage se détricote en une parure de coton filloie ajourée. L'ensemble se retrouve scotché d'un lambeau de dentelle parasite qui s'étend jusque sur l'épiderme en guise de tatouage tribal."

Si les classiques constituent son fonds de garde-robe, Jurgi Persoons ne peut s'empêcher de les réinterpréter. Il les transcende en habit sexy d'un nouveau type qu'il orchestre autour de son fameux "legging-bustier", la signature hard de ses silhouettes ajustées, construites en 3D, à même le corps. Spécialiste des effets spéciaux maîtrisés "couture", il a l'art de faire d'une cape un manteau, d'une fente un entrejambe, d'une emmanchure un décolleté latéral, engendrant des surprises.

"Comme tout part de vêtements existants, il est primordial qu'il se passe quelque chose. C'est pour cela que je tente, à chaque fois d'innover, de greffer des interventions personnelles. Je veux insuffler à mes modèles fantaisie, sensualité et élégance - on a trop tendance à négliger cette notion - afin de conférer à celles qui les portent un sentiment de puissance, une sensation de pouvoir à interpréter sans modération."

CE QU'ON EN DIT : REVUE DE PRESSE / JURGI PERSOONS

SES VESTES SUTURÉES DE FIL BLANC NE LAISSENT PERSONNE INDIFFÉRENT. LE BELGE JURGI PERSOONS TORTURE LES VÊTEMENTS COMME LES JAPONAIS LIGATURENT LES BONSAÏS. DE LA COUTURE À CONCEPT HARDCORE.

PAR ONDINE MILLOT

Il est arrivé en avance, poli, gêné, s'excusant presque. Il s'est assis sur une chaise en fer, fixant la table des yeux, attendant les questions. Jurgi Persoons, figure montante de la couture trash, créateur reconnu d'un style à la fois classique et déjanté, est un homme timide. Sa courtoisie l'oblige à accepter les interviews,

visage, se:

INSTALL

Une fo

Jurgi Persoons sait y faire

Très tard, très vite, un défilé sauvage quai d'Austerlitz. Sous un pont, dans la pénombre - le décor des Nuits Fauves de Cyril Collard - le belge Jurgi Persoons squattait ce bord de Seine un peu glauque, important la tradition nordique du racolage en vitrine. Des cabines en plexiglas espacées entre les pylônes de béton avaient été montées à la sauvette dans l'après-midi. Installées chacune dans une cage, figées comme des statues, les filles étaient livrées au regard des voyeurs de mode défilant devant elle en voiture pour un lèche vitrine nocturne. Leurs bottes de moto-cross dégrafées accentuaient l'élégance de ces silhouettes menues bouclées par des finitions accidentées - jabots de tulle éfiloché, pulis suturés de fil rouge, lambeaux de dentelle. Un raffinement délicieusement pervers: l'adéquation d'une mode et de sa mise en scène. Jurgi Persoons nous excite grâce à !

LE FASHION NEWS MARS '99

Paquita Paquin et Cédric Saint André Perrin avec l'aide de Pascale HENAU

Persoons followers, said fashion insiders to high-profile like Jurgi run the gamut from the Cindy Sherman art-crowd type to film stars who have a lot of style," she said. "When you are photographed a lot and don't want to look like everyone else, Jurgi's clothes have a lot of appeal."

That celebrities gravitate to Persoons's designs is somewhat ironic. He is very withdrawn, refuses to have his picture taken and is ill at ease when asked to discuss his work. "I'm a very interior person," he said. "There is a difference between me and the clothes I make."

WWD - 9 July 2001

traditional shapes and alters them in extraordinary ways. The stand-out is a '50s-style knee-length skirt, constructed from ripped strips of fabric and a mile of hand-stitching, which Persoons believes gives the clothes a kind of personal touch. "The handstitches express a kind of 'mental obsession,'" he says, referring to the repetitive motion of hand and needle. "We try to find the right combination of a certain naivete-almost simple homemade stuff-and sophistication. In that kind of nonchalant and childish way we reach a very high level of luxury."

DES VESTES SUTURÉES DE FIL BLANC NE LAISSANT PERSONNE INDIFFÉRENT. LE BELGE JURGI PERSOONS TORTURE LES VÊTEMENTS COMME LES JAPONAIS LIGATURENT LES BONSAÏS. DE LA COUTURE À CONCEPT HARDCORE.

Il est arrivé en avance, poli, gêné, s'excusant presque. Il s'est assis sur une chaise en fer, fixant la table des yeux, attendant les questions. Jurgi Persoons, figure montante de la couture trash,

Une fois le spectacle qui d'habitude se déroule dans les vitrines, est sorti de sa cage. Il est, en fait, la silhouette d'un homme qui se tient debout, les bras à ses côtés, les jambes écartées. Il est, en fait, la silhouette d'un homme qui se tient debout, les bras à ses côtés, les jambes écartées. Il est, en fait, la silhouette d'un homme qui se tient debout, les bras à ses côtés, les jambes écartées.

INSTALLATIONS COUPS DE POING

Installations : Jurgi Persoons. Les vitrines de la galerie de la Seine, à Paris, ont été transformées en une véritable installation d'art. Les vitrines de la galerie de la Seine, à Paris, ont été transformées en une véritable installation d'art. Les vitrines de la galerie de la Seine, à Paris, ont été transformées en une véritable installation d'art.

Installations : Jurgi Persoons. Les vitrines de la galerie de la Seine, à Paris, ont été transformées en une véritable installation d'art. Les vitrines de la galerie de la Seine, à Paris, ont été transformées en une véritable installation d'art. Les vitrines de la galerie de la Seine, à Paris, ont été transformées en une véritable installation d'art.

Installations : Jurgi Persoons. Les vitrines de la galerie de la Seine, à Paris, ont été transformées en une véritable installation d'art. Les vitrines de la galerie de la Seine, à Paris, ont été transformées en une véritable installation d'art. Les vitrines de la galerie de la Seine, à Paris, ont été transformées en une véritable installation d'art.

Installations : Jurgi Persoons. Les vitrines de la galerie de la Seine, à Paris, ont été transformées en une véritable installation d'art. Les vitrines de la galerie de la Seine, à Paris, ont été transformées en une véritable installation d'art. Les vitrines de la galerie de la Seine, à Paris, ont été transformées en une véritable installation d'art.

Installations : Jurgi Persoons. Les vitrines de la galerie de la Seine, à Paris, ont été transformées en une véritable installation d'art. Les vitrines de la galerie de la Seine, à Paris, ont été transformées en une véritable installation d'art. Les vitrines de la galerie de la Seine, à Paris, ont été transformées en une véritable installation d'art.

Installations : Jurgi Persoons. Les vitrines de la galerie de la Seine, à Paris, ont été transformées en une véritable installation d'art. Les vitrines de la galerie de la Seine, à Paris, ont été transformées en une véritable installation d'art. Les vitrines de la galerie de la Seine, à Paris, ont été transformées en une véritable installation d'art.

Installations : Jurgi Persoons. Les vitrines de la galerie de la Seine, à Paris, ont été transformées en une véritable installation d'art. Les vitrines de la galerie de la Seine, à Paris, ont été transformées en une véritable installation d'art. Les vitrines de la galerie de la Seine, à Paris, ont été transformées en une véritable installation d'art.

Installations : Jurgi Persoons. Les vitrines de la galerie de la Seine, à Paris, ont été transformées en une véritable installation d'art. Les vitrines de la galerie de la Seine, à Paris, ont été transformées en une véritable installation d'art. Les vitrines de la galerie de la Seine, à Paris, ont été transformées en une véritable installation d'art.

Installations : Jurgi Persoons. Les vitrines de la galerie de la Seine, à Paris, ont été transformées en une véritable installation d'art. Les vitrines de la galerie de la Seine, à Paris, ont été transformées en une véritable installation d'art. Les vitrines de la galerie de la Seine, à Paris, ont été transformées en une véritable installation d'art.

Installations : Jurgi Persoons. Les vitrines de la galerie de la Seine, à Paris, ont été transformées en une véritable installation d'art. Les vitrines de la galerie de la Seine, à Paris, ont été transformées en une véritable installation d'art. Les vitrines de la galerie de la Seine, à Paris, ont été transformées en une véritable installation d'art.

Installations : Jurgi Persoons. Les vitrines de la galerie de la Seine, à Paris, ont été transformées en une véritable installation d'art. Les vitrines de la galerie de la Seine, à Paris, ont été transformées en une véritable installation d'art. Les vitrines de la galerie de la Seine, à Paris, ont été transformées en une véritable installation d'art.

Installations : Jurgi Persoons. Les vitrines de la galerie de la Seine, à Paris, ont été transformées en une véritable installation d'art. Les vitrines de la galerie de la Seine, à Paris, ont été transformées en une véritable installation d'art. Les vitrines de la galerie de la Seine, à Paris, ont été transformées en une véritable installation d'art.

Installations : Jurgi Persoons. Les vitrines de la galerie de la Seine, à Paris, ont été transformées en une véritable installation d'art. Les vitrines de la galerie de la Seine, à Paris, ont été transformées en une véritable installation d'art. Les vitrines de la galerie de la Seine, à Paris, ont été transformées en une véritable installation d'art.

Installations : Jurgi Persoons. Les vitrines de la galerie de la Seine, à Paris, ont été transformées en une véritable installation d'art. Les vitrines de la galerie de la Seine, à Paris, ont été transformées en une véritable installation d'art. Les vitrines de la galerie de la Seine, à Paris, ont été transformées en une véritable installation d'art.

Installations : Jurgi Persoons. Les vitrines de la galerie de la Seine, à Paris, ont été transformées en une véritable installation d'art. Les vitrines de la galerie de la Seine, à Paris, ont été transformées en une véritable installation d'art. Les vitrines de la galerie de la Seine, à Paris, ont été transformées en une véritable installation d'art.

Belgium's Next Design Wave

Belgium has long been an incubator for avant-garde fashion talent. Here are three to watch from the newest crop of young designers.

JOSE ENRIQUE ONA SELLA

BRUSSELS — Creative types are often a quirky bunch, and designer José Enrique Ona Sella, a rising talent of the Belgian new guard, is no exception. Case in point: The 36-year-old designer sometimes sports women's clothes when he works. Well, to be fair, he only wears garments of his own design — and then only in the privacy of his studio. But there's a method to the madness. "I really got caught up in the design process," says Ona Sella. "I'm obsessed with silhouette and I want to see how it fits on the body. It's the only way I can truly understand the garment's true relationship to the body. Wearing the clothes myself allows me to see how they will feel on the body. If they're flattering, if there's something to be admired."

Concretely, Ona Sella's creative process facilitates the process. "It's not exactly a woman's body, but it works well. My girlfriends sometimes say they're jealous. I can get into some clothes that they can't."

Born in Brussels to Spanish designer parents, Ona Sella graduated from La Cambre Fashion Institute here and then worked for his friend and former classmate, Olivier Theyskens, before starting his own label. He's now a resident in his small studio here. "I focused on creating clothes with a certain subtle elegance. I like to make women look elegant and to bring out the subtle aspects of the body."

The collection brought Ona Sella accolades and new clients. Orders for fall increased 30 percent. He also grabbed the L'OFFICINE Most Promising Talent. The industry insiders indicate the luxury conglomerate has targeted Ona Sella as a potential successor to Christian Lacroix at Lacroix. But Lacroix's last collection for the



HORS PISTE

HORS PISTE

Les belges du jour

- Jurgi Persoons. Egalement issu de l'école d'Anvers, Jurgi Persoons décoiffe. Sa ligne "cauchemar de secrétaires", hommage à un style Escada psychotique, confirme ses talents. Voici deux ans qu'il présente à Paris dans l'indifférence médiatique quasi générale, mais ce timide indépendant et décidé poursuit sa route. Ses tissus sophistiqués, ses vrais visons, ses finitions parfaites, son esprit sexy-fétichiste et ses idées chocs font de sa collection un succès de vente (à Paris chez Onward Kashiwayama). On aime sa robe longue en crêpe à deux trous pour les jambes, qui la plaque irrémédiablement contre les culs les plus pervers, alors que le devant joue le couvent de jeunes filles. Futur basique : Son petit manteau "Karine Roitfeldesque" qui, même manches enfilées, reste ouvert sur les épaules...

PROGRAMME : LE
VENUS DE LA MODE

dark star

"I'm somebody very sinister" confesses Belgian designer Jurgi Persoons. You'd better believe it. This February found Persoons lurking in his studio lying in wait for his Winter collection to arrive back from the factory, before pouncing and tearing the delivery to shreds. "The collection is all about the trauma of clothes," he explains. "You see clothes and you destroy them; afterwards you feel pity and want to rescue them but it's too late. This is like relationships; killing your darlings." Despite these rather unbeautiful sentiments, Persoon's clothes are very beautiful indeed; his summer collection consists of sexy shapes in fragile fabrics, from lace sheaths to fine fringing knits and sleek leather jackets. The collection was shown in Paris on models incarcerated inside glass boxes, dotted along the side of the Seine. Lace was a defining theme - "I wanted something romantic but bourgeoisie" - but Persoons can even make that seem sinister.

"It's dangerous what you do with lace, it can easily become too much." Delicate cut-out lace patterns crept up the models' sleeveless tanks, split skirts and, uh, faces. "I wanted it to look as if it is growing on your body, your clothes, as if you're being attacked by lace." Persoons layers clothes in all his collections: "It's very much the way normal people dress to go out in the street, it's a very real and human image." The base note for his layering is the leggings which he has been showing since his first collection seven seasons ago. "To start with everybody hated them, but leggings have become a very normal thing." Now that really is sinister. ANGELA BUTTOLPH
PHOTOGRAPHY BY RONALD STOOPS



CULTURE

COLLECTIONS PRÊT-À-PORTER AUTOMNE-HIVER 2001-2002 (1/6)

Mutants à trois bandes

Yamamoto épouse Adidas, Viktor & Rolf encensent le noir, et Persoons marie le classique au trash.

L'éventuel départ de Nathalie Gervais de chez Nina Ricci, les incertitudes pesant sur la succession d'Alexander McQueen chez Givenchy, le futur indécis de Stella McCartney chez Chloé, l'inconnu sur le destin de la maison Lanvin, le non-renouvellement du contrat de Roberto Menichetti chez Burberry... On jase beaucoup dans les rangs des défilés. Mais samedi soir, à la Grande Halle de la Villette, la surprise était sur le podium. Dans un silence religieux, le temps d'une collection, Yohji Yamamoto célébrait son mariage avec Adidas. Pour le meilleur. Non content de faire défiler ses modèles dans des baskets exclusives, il allait jusqu'à développer des robes en biais ornées des trois bandes. Un hommage inattendu, mais très réussi. Dans son talent à mériter références sportives et technique couture, le créateur japonais invente des vêtements mutants. Dans des tissus aux couleurs sombres, il taille des blousons jogging-queue de pie, des robes vest drapées à capuche et des écharpes dotées de poche dans chaque pan. Maître de l'asymétrie, il



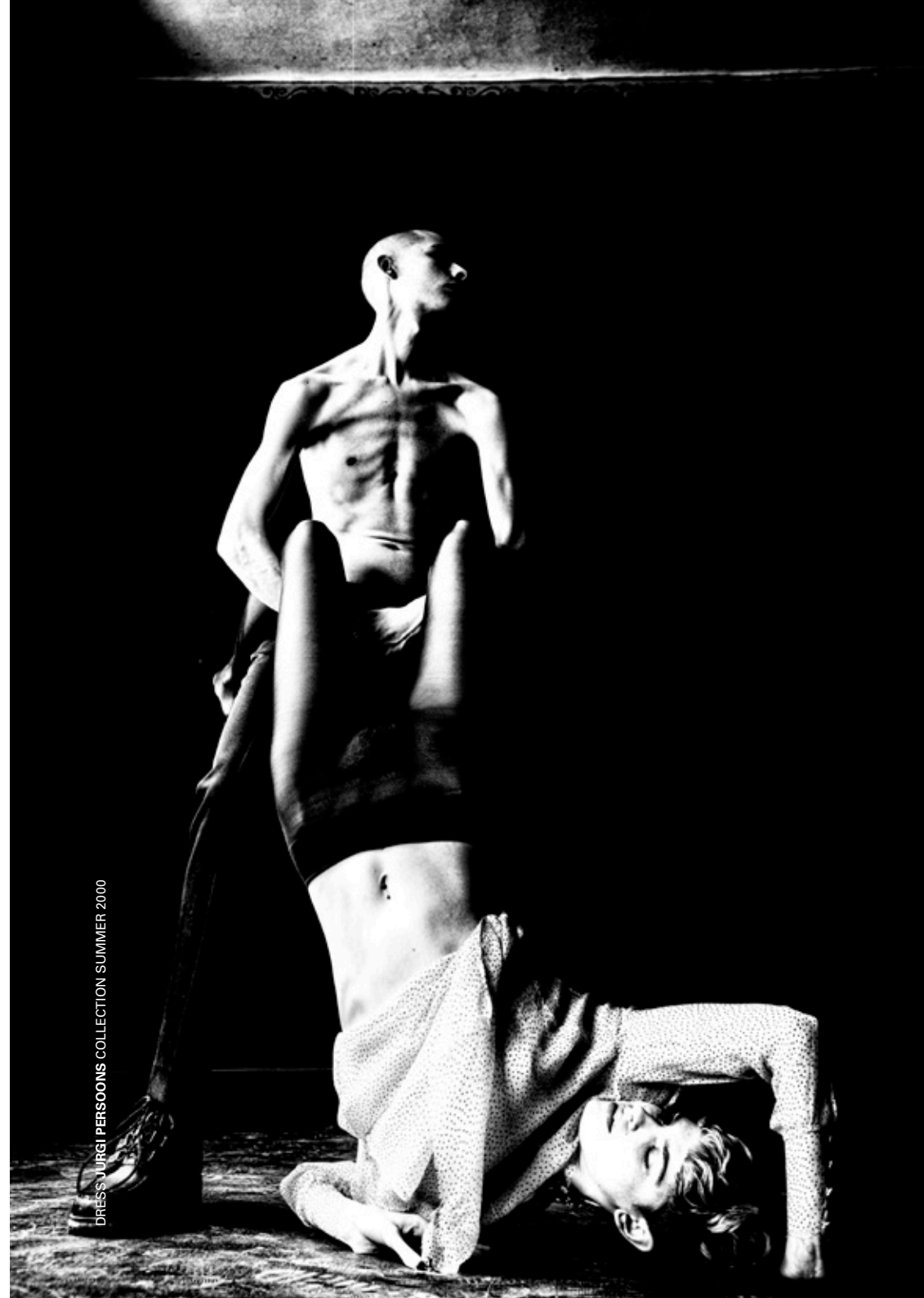
de découpe Western, de dessins ou de lavallières. Sur les jupes sont des volants sérigraphiés qui jurent faux-semblants. L'idée est bonne, c'est celle d'un autre. **Photocopie.** Depuis plusieurs saisons, le couturier Pascal Humbert propose des robes peintes à la main, dont les motifs sont inspirés des peintures de Clemente Ribeiro ne sont que les prémisses. Comment ne pas penser au pap, de Jeremy Scott? Tout cela est copié, décliné avec brio et pragmatisme, mais on préfère les bijoux photographiés en broches, les boutons blanchés, façon rang de perles, sur les manches, des recherches plus personnelles. Ensuite des robes en mousseline imprimées Prince-de-Galles, des tenues en crêpe bordées de strass, des trucs qui jouent le styleisme tente de radicalement à l'effort d'effets juniors: chaussettes hautes, sweater à capuches et cheveux riffs. Impression mitigée. ■

PAQUITA
et CÉDRIC SAINT ANDRÉ
photos ANTHONY BOIS



PAPER
SEPTEMBRE 2000

Extract from DUST 9 - "X" a series by
JURGI PERSOONS



DRESS JURGI PERSOONS COLLECTION SUMMER 2000



PHOTOGRAPHY **RONALD STOOPS**
ART DIRECTION & STYLING **PATRICK VAN OMMESLAEGHE**
MAKE-UP **INGE GROGNARD** AT JED ROOT
PHOTO ASSISTANCE **SANDER**
LAYOUT **PAUL BOUDENS**

MODELS **KIM PEERS** AT NEXT MODELS, **AMANDINE** AT BE MODELS,
GABY AT TOMORROW IS ANOTHER DAY, **LUCA** AT ULLA MODELS, **YIXIAO LIN**

THANKS TO
AMKE RIJKENBARG, CORINNE FRANSEN, ELKE HOSTE, MADELEINE WERMENBOL, VANJA GRAVOAC,
MOMU – FASHION MUSEUM ANTWERP (**EDDY MICHIELS & GEERT BRULOOT**)
FOR THE USE OF THEIR PRIVATE COLLECTIONS AND ARCHIVES

