



and includes a sporting touch thanks to the perforated head pieces in leather look which resemble hyper-extended tennis caps. All of them are downright minimalist and plain, which ensures a high degree of consistency among the different outfits. The quasi-architectural silhouettes are reminiscent of Greco-Roman columns.

**Pablo Henrard** named his new collection Maelström. He found inspiration via his fascination with the infinite ocean depths and with the personage of Captain Nemo, who appears in the stories of Jules Verne. The result is a powerful men's collection that incorporates plenty of leather and strong lines. The colours are overwhelmingly black, though they contain accents of red and white. The collection is a combination of mysticism, traditional dress and a youthful urban attitude that radiates the natural qualities of the sea. Flat, solid, powerful and inconstant.

**BOB VERHELST** lives and works in Antwerp. He travels the world as an artistic director and scenographer. On his resume, amongst others: the National Museum in Zurich, Hermes store fronts in Belgium and the launch of the Hermès perfume *Eau des Merveilles* in Paris, the *Ystores* van Yohi Yamamoto in France and the *Cartier* store in Paris.

For us, he created stages that illuminate the silhouettes from underneath. The colour of the pedestal indicates whether the creation originates from La Cambre or from the Antwerp Academy. His stages make the creations stand out amid the distinguished decor of the age-old Egmont Palace, especially on the majestic marble Staircase of the Ambassadors, which is surrounded by tapestries from the 17th century and sculptures from the 18th and 19th centuries. The same goes for the red velvet antechamber, with its Antwerp cabinet that has so proudly withstood the test of time. And all under the approving gaze of Leopold I and his consort, Queen Louise-Marie, cloaked in black, while Atlas continues to tirelessly bear the weight of the world on his shoulders. By means of this unconventional installation, the silhouettes are given a unique allure and they are viewable by a highly varied audience. Princess Mathilde and Minister Reynders liked what they saw, and they voiced their encouragement for the newly graduated fashion designers!

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- [www.jeanpaulknott.com](http://www.jeanpaulknott.com)
- [www.fashioninantwerp.be/designer/bob-verhelst](http://www.fashioninantwerp.be/designer/bob-verhelst)

Content officer: Dirk Achten  
art@diplobel.fed.be

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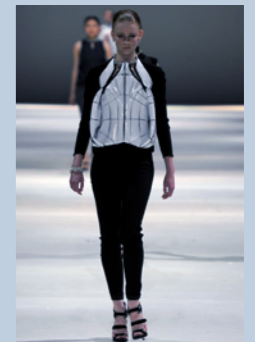
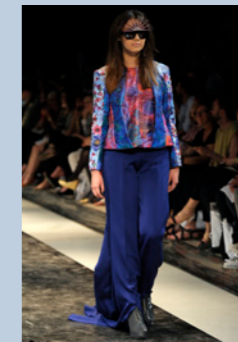
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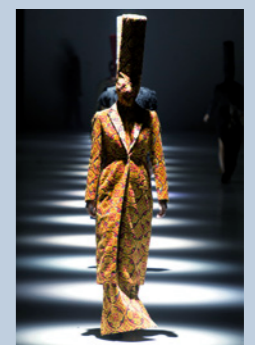
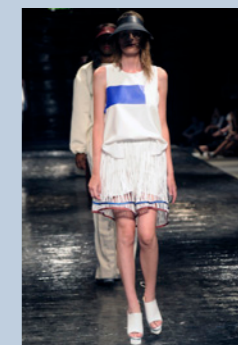
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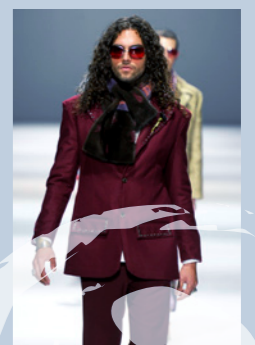
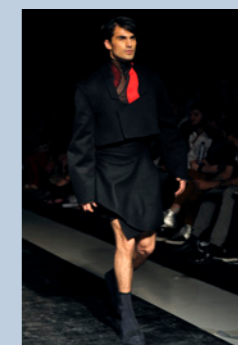
Doriane Van Overeem  
Pierre Renaux



Emmanuelle Lebas  
Jack Davey



Pablo Henrard  
Jezabelle Cormio



On 21 July, numerous government buildings, including Egmont Palace, will open their doors to the public. For this same occasion last year, artist Isabelle de Borchgrave exhibited some of her lace silhouettes at the request of Minister Reynders. Due to the unexpected success of this event, a new project was devised for 2013 in collaboration with the fashion world. Two world-renowned fashion designers, Ann Demeulemeester and Jean-Paul Knott, agreed to serve as curators and to select three silhouettes made by three different fashion students at each of two different schools: the Antwerp Academy – Artesis Plantijn University College and the Ecole nationale supérieure des arts visuels de La Cambre in Brussels. Bob Verhelst was invited to be the scenographer. The result is an exhibition of creations from some very promising fashion designers.

**ANN DEMEULEMEESTER** graduated in 1981 from the Fashion Department of the Royal Academy of Fine Arts in Antwerp.

In 1983, she won the first-ever Golden Spool, a legendary Belgian fashion contest. She launched her own label in 1985.

Since 1992, Ann Demeulemeester has been displaying her collections each season in Paris. In 1996 she came out with a men's collection as well, and also added collections for shoes, accessories and gems.

In 1999, she opened a shop on Leopold de Waelplaats in Antwerp. This was followed by shops in Tokyo, Hong Kong and Seoul. Her style is highly consistent: poetic and strong, yet sensitive.

**FASHION DEPARTMENT - ARTESIS-PLANTIJN HOGESCHOOL ANTWERPEN**, in 1663, the Royal Academy of Fine Arts in Antwerp - one of the oldest of its kind in Europe - was founded by David Teniers de Jongere. A number of new departments were added to the Academy in the 1960s. Among these was Fashion Design, which offers instruction in fashion drawing and fashion design. This was later followed by the Tailoring and Pattern Design departments.

The philosophy of the Academy is one that regards fashion in the broadest sense of the word, as a means of expressing the emotions of our time. Clothing is a reflection of society and also raises questions about it, such as ethical or aesthetic questions. There is a freedom of expression that can sometimes shock, disturb or seduce. The four-year programme pushes students to innovate and expand their horizons. The emphasis is on experimentation, improvisation and the sparking of creativity.

Of the fourteen Masters Students, Ann Demeulemeester selected the following:

**Pierre Renaux - Liquidation Totale** - At the basis is a businesswoman's attire, the image of a cold, god-like, controlled woman, 'the last woman standing' of a company, a CEO who had to fight in order to say what she wanted to say, and who wears suits as rigid, armour-like garments. It is contemporary formal attire with a twist: the synthetic materials (neoprene, wax, plastic) are being distorted, twisted and appear to be melting or seem to consist of glass shards. They are mutating. Each silhouette contains the tension between a kind of coldheartedness and more sensual shapes, between strength and softness.

Pierre Renaux won the MoMu Award, which means that his collection can be viewed in the Antwerp Fashion Museum. He also received the Coccodrillo Award for the most creative shoe.

**Jezabelle Cormio - The Continental** - presents a menswear collection for confident, mature men who have their own sense of style, which is nevertheless a bit 'off'. Imperfection and vulgarity are central themes of the collection resulting in a combination of luxurious fabrics with cheaper materials like polyester. Playing with stereotypes of the heterosexual man, as a 'rough', tattooed and casual, yet classic figure, Cormio matches wide Hugh Hefner-like robes in paisley prints with soccer-scarves, flower pins and colourful square toe shoes in snakeskin or crocodile leather.

**Jack Davey - Featuring Daphne** Hailing from London, this former classic literature student found his inspiration in Bernini's sculpture of Apollo pursuing Daphne, who turns into a tree to escape from his rape. The meaning of this metamorphosis is self defence, but although Daphne becomes a 'still'

organism, Davey wanted movement to be the ruling principle of this womenswear collection.

He developed a fringing technique for very thick upholstery fabrics, which he cut into shreds to give the impression of a tree and leaves. The collection has a lot of texture thanks to this fringing, but also the use of sequins, embroidery and belts. The women's silhouettes have basic tailored shapes, with a metamorphosis, organical part in unexpected, 'non-sexy' parts of the silhouette.

**JEAN-PAUL KNOTT** studied at the Fashion Institute of Technology in New York. Following his studies he worked as an assistant at Yves Saint Laurent in Paris. Back in Belgium, he began work on his own collection. He was named creative director for Krizia in 2001, and in 2002 he designed the costumes for the production of Maurice Béjart's Lumière. In 2003 he became creative director at Féraud, and in 2007 he assumed the same position at Cerruti. From that point on, Knott carried forth with work on his own luxurious line, and had success both at home and abroad. In 2009 he opened a Knott Shop in Brussels. In that same year he also made a limited collection for 3 Suisses. In 2011, he launched his collection in Japan. Jean-Paul Knott is considered to be a master draper.

**LA CAMBRE-MODE[S]** was founded in 1986 as the Fashion Design department of the Ecole nationale supérieure des arts visuels de La Cambre, which was established in 1927 by the renowned architect and artist Henri van de Velde. The different courses of study which are offered by the school at the masters level are extensive. The 5-year programme at La Cambre Mode(s) consists of two main pillars: stylism and fashion design.

Both of these disciplines have the inscription of the body in common by means of volumes, images, colours and materials: the student studies all aspects of fashion design, and learns how to discover his or her own personal and innovative language.

**Dorien Van Overeem** says this about her collection entitled Fatherfuckers' Queens: "My collection, a punk and grunge outfit with royal affects woven throughout, shatters the notion of power and prejudice over the female. My queen doesn't keep her mouth shut. She roars. With the name Fatherfuckers' Queen, my muse positions itself opposite the situation of the woman in our society by reusing the absurd derogatory term motherfucker. The goal is to have an effect on people and get them to think."

**Emmanuelle Lebas** drew the inspiration for her women's collection entitled Statuary from the sportswear and sporting accessories of the 19th century. It is an austere and superbly elegant collection of apparel in blue, red, white and yellow,



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