HELMUT LANG

New York / Athens / Long Island

Helmut Lang is at once one of the most tangible and enigmatic figures in fashion history, making his mark in countless ways while remaining impossible to pin down. Since leaving his eponymous fashion company in 2005, Lang has been focusing on his art. In 2009 he was invited by Dakis Joannou to curate the DestaFashionCollection, featured in this portfolio.

“True authenticity will be the most important contribution artists have to offer and it is always the best idea to be true to yourself. While artists need to be able to exist in a world of silence, chaos and change also enable them to react stronger in their work.”

— Helmut Lang
HELmut LANG. FRONT ROW. 2009. Knitwear knit, pigment and fiber. 20.25 x 14 x 26 inches (51 x 36 x 66 cm)

The front row is one of the ultimate hierarchical elements of the fashion industry. During the presentation of designer collections it is simultaneously a place of refinement and a place of power. There is an almost metric quality to it, similar to the one of an arena (spectacle) and the surface of a stadium. Within the context of the contemporary fashion industry, the front row operates like a megaphone in a globalized media environment. It is the ultimate platform for the press office in terms of how they allocate positions or are forced to replace them. It is a very visible scale, and it is also the only moment where the entire evaluation is displayed in picture rows of spectators. As in the intensity of the front row, there is the same linear system of "more or less important" as in the back row where the sides of humiliation are at their highest. The most prominent seats are the ones where one has a complete full view of the presentation; the eight inches from the center wall and the appropriate surroundings of one’s own exotica and other powerful colleagues or competitors. Formally, the procedure to the own spectacle is an entertaining as the裳al performance itself. (In consequence, we observe that, which in science is a regular object, becomes an utterly important one through its position and implication to this particular social hierarchy. This position or naming, which will change slightly every six months, consequently also becomes an arena of reverence, humiliation and gapes.)
The year of 2009 in fashion will, to remember, be remembered for what happened beyond fashion and the effects had on the flow of its spontaneous currents. In time of social and economic turmoil, the execution of the expected became a matter of shock and survival, brought on by extraordinary financial stress, both to fashion and the real world.

Reflecting on what has passed, the industry can be very quickly when it is to have ever witnessed the bizarre events of events. In turn, the consumer and the luxury industry had to come up with a kind of a new consumer and more as a consumer to pass through. To withstand this event when one does it a future part of a growing economy, the sudden works of the financial collapse, no one really wanted to think about things in other people’s faces. There is a certain vulnerability in response to a recession. Under these circumstances, the fashion year of 2009 involved a remarkable shopping bag. It is a first in a series of autumn/winter for a plain white paper bag in place of the prominent, iconic, and branded shopping bags, which is consequence for brands for the idea of a status symbol. Some of the clients just had no chance or to buy more but could afford shopping, while their friends or family members were not in the position to do so anymore. And for the regular high-end luxury clients—particularly the ones who might have taken an active part in the collapse of the economy—there might have been a Pernot Fear Syndrome that the golden era would make a comeback.

Hermès, being the oldest luxury leather goods house, has always stood for impeccable quality and craftsmanship for all of its products. It embodies the idea of refined and iconic treatment pieces that will be carried over many years and become even more valuable with time. The Hermès bag is one of these icons. Also, the brand’s philosophy and craftsmanship of creating and making products play with the idea of individuality and sustainability, going back to an artisanal approach of making tradition. This approach has put Hermès in one of the best positions for handling the difficulties of a challenging year for all luxury trends, as clients turned to authenticity and quality that cannot be copied.
Left: Azzedin Akhavi is one of the few independent designers who dares to create original fashions and maintain his own unique business model and position in the fashion world throughout the years, supported by a loyal crowd of fashion insiders and fashion journalism. Despite as it may be, it also eventually turned out to be the right formula in a fashion world in crisis. One of his designs, beautiful velvet being spectacular, became extremely famous and also broadened Akhavi’s name in Hollywood. A black belt worn by First Lady Michelle Obama on an official occasion. Her influence on fashion and popular American style is unimpeachable. Her versatile and eclectic choice of designer fashion and high street pieces, has created a new style and personal language for first ladies at a time when the first lady’s status as a social and political figure in America is on the rise. His choice of design is not only about personal and family style, but an exercise in personal style that went against the arbiters of fashion and beauty. His desire to be part of the fashion world and to be part of the world of fashion (Lolita Muresanu, 2013).

Right: This jacket, produced for S/S 2015, is a prime example of the first jacket Marjan Mohamed ever produced for S/S 2015. The inclusion of rayon, which is also representative of the new age of high fashion, highlights the innovative and important influence on fashion. It also represents a new way of thinking and an approach to the fashion world without the ability to exist. Whether the fashion industry itself is the price, it seems Marjan Mohamed is the visionary that he has always been, his body of work has been as much about fashion or clothing. I also see the other surfaces of fashion as a means to an end, which a recent industry will need in order to rise vein and maintain proper appreciation for creative ideas in defense of fashion domination.

Left: The image of the front panel black科技进步 from Lolita Muresanu, the style with all its other clothes and ideas to be realized at a later point with the purpose of framing them into something else. This philosophy, which is generally the antithesis of fashion, has become the central theme in the first Mexican period of youth rising. As the masters of the current economic climate developed, the idea of keeping clothes is for a longer period of time and turning to unique garments became a significant trend. This shift was made easier by the fashion trend of Italian designers and the idea of the investment in and investment in sustainable consumption, offering new ways to embrace personal style in a positive approach. The idea saw in the past of Lolita Muresanu's personal collection.

Right: What is the future of Mark? This was the philosophical question that Bert Oesenberg might have posed to his S/S 2015 collection, which was considered and presented before the economic downturn. As one of the last independent designers, he was innovative as always, fearing experimental and of Mexican original mood. She had already explored influence over generations of designers. As a fashion and a Burget as the Commune des Garçons client, her idea was to show the fashion present in endless washed down editions. As a result she did this thing, it is not to predict that he would be having clothing in her view and to say. This was probably not her intention, but looking back I read it quite visionary. In a sense, this is also the idea of respect for her entire body of work, but in particular for her audacious creative genius, which is perhaps once again wholly helping out an industry that has to innovate itself.