

NEWS

5 Things To Know About Dior's Homecoming Haute Couture Show

BY SARAH HARRIS

1 JULY 2019



For its autumn/winter 2019 haute couture show, Dior relocated from its habitual show location, Musée Rodin, to 30 Avenue Montaigne. The home of the couture house since 16 December 1946, when Monsieur Dior took possession of the slim townhouse "on a scale as modest as his dream was ambitious", it had been transformed for this latest collection thanks to

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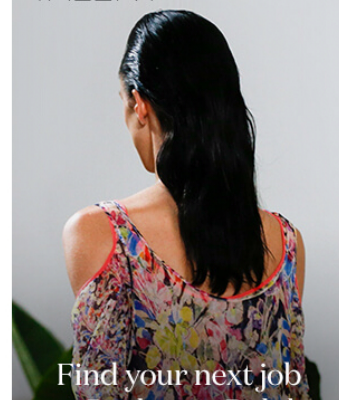
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It was back to Dior's home sweet home

Maria Grazia Chiuri facilitated a change of venue this season, upping sticks from Dior's usual location at Musée Rodin to welcome clients and editors to the house's birthplace: 30 Avenue Montaigne, Paris. The grey-walled home of Dior since 1946, this latest show brought the busy street to a standstill. Inside, an eerie, crooked, 15-metre tall tree wound its way through the middle of the central staircase; a collaboration with the 71-year-old British-born, US-based artist Penny Slinger. Her work continued over the walls and across upholstered chairs with a series of moody black and white prints, recounting the potent alchemy of fire, air and water.

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Fashion's got a new existential question

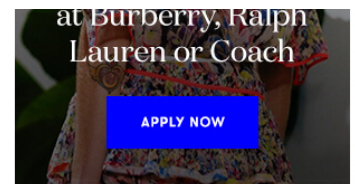
"Are clothes modern?" That was the existential question posed across a structured T-shirt comprising Dior's opening look. Maria Grazia took her design cue from the Austrian-American architect and modern thinker Bernard Rudofsky's reflections. His quote, which questioned the form and function of clothing, was lifted from the titular exhibition at New York's MoMA in 1944.

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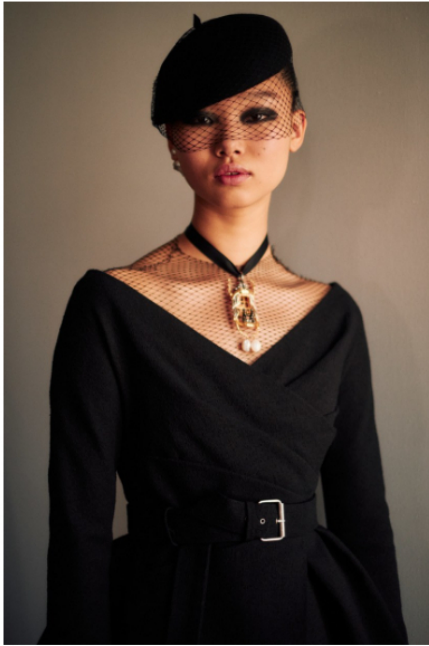
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The colour palette? Back to black



Any colour, so long as it's black... The vast majority of this autumn collection came in black. A commercial decision? Well, yes: black certainly sells. But Maria Grazia also put it down to the fact that the house is truly bespoke, and therefore able to make anything in any colour regardless. There is a long history of black at Dior - "I could write a book about black," Christian Dior himself declared in his *Little Dictionary of Fashion*. Black demands perfection. Myriad fabrics and embroideries, from beadwork to tulle swirls, succeeded in highlighting the incredible craftsmanship at play. There were some small interruptions of colour - one ivory look, another in shell pink, two in pewter - which served as a breather.

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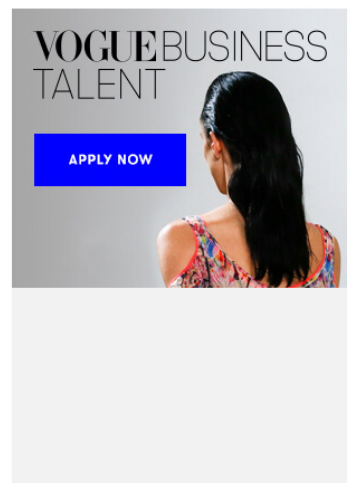


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Pearls are still riding high

Fashion's penchant for pearls shows no sign of slowing. Irregular pearls were worked into earrings, stamped onto medieval-flavoured chokers and featured as pendants worked into abstract clumps of yellow gold. The other winning accessory here? The simple black velvet belts fastened over everything from Bar jackets to ballgowns.

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The final look redefined the notion of "house style"

The final look was a "sculpture dress", a doll's house box that was an exact replica of 30 Avenue Montaigne. The structure was painted entirely in gold leaf, meaning that it might cost more than your actual house, albeit one that comes with collector's item status (and, in theory, you can kind of live in it). Chiuri was keen to link the house back to Bernard Rudofsky. "What's crucial in his research is the relationship between clothes and body. In Italian it's very clear: 'abito' comes from 'abitare'," Chiuri told *Vogue* Critic Anders Christian Madsen, [in a preview](#). "Your clothes are your house."

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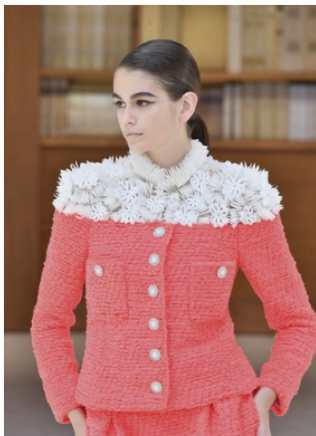
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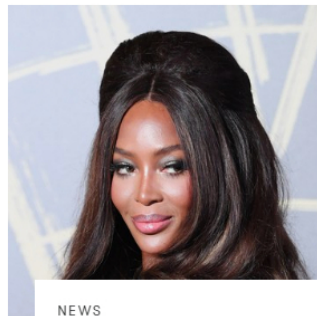
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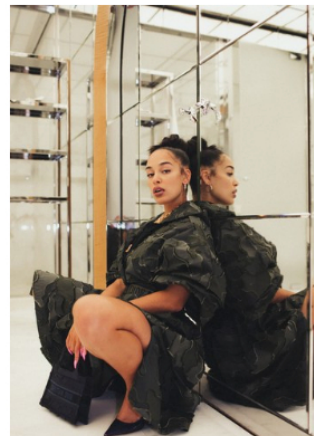
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