

--N°4--

MESSAGERIE

AUTUNNO INVERNO - AUTUMN WINTER 2012

PAUL GETTY III, PLINIO DE MARTIIS, ETTORE SOTTASS, MICK JAGGER, NAOMI CAMPBELL, WIM WENDERS, JIMI HENDRIX, ANDY WARHOLL, DAVID OWIE, DAVID CASSIDY, ROMA PIAZZA NAVONA, DIVORCE LAW, GIANNI AGNELLI

MESSAGERIE

TRIBUTE TO PAUL GETTY

AUTUMN WINTER 2012



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CONCEPT

MESSAGERIE

AI 2012

Una collezione in cui il valore del dettaglio, l'eccellenza artigianale e i riferimenti creativi sono interpretati in un'eleganza sartoriale ma disinvolta, che coniuga lo spirito urbano e le contaminazioni più eclettiche di un instancabile globetrotter moderno. Un uomo dallo stile raffinato, impeccabile, eppure libero ed eccentrico. Un nuovo dandy bohémien che ricorda alcune foto rubate e le immagini di personaggi sempre attuali, come Paul Getty III, assiduo protagonista del jet set internazionale negli anni '70, icona di uno stile personale, in equilibrio perfetto tra sofisticazione formale e nonchalance casual



Belli e maledetti i "ragazzi di Messagerie" cercano di dare un senso alla loro vita; raffinati e grunge hanno un'attitudine disinvolta nella capacità di mescolare e cercare uno stile molto personale, sfruttando tessuti primi novecento, giacche sartoriali in velluto stampato intrise di colori blu, nero pece, bordeaux, capospalla in maglia oversize, camicie dandy, svelando un vocabolario di lusso intellettuale da nuovi Paul Getty.

Cappotti sfoderati dalle linee oversize, giacche militari dai dettagli prussiani, peacoat in maglia oversize, doppio petto da esteta, blazer dalle linee brevi e svuotate di volume da indossare sopra pantaloni dai dettagli equestri con pince sui fianchi e stretti a scendere.

Camicie con piccoli colli oppure guru, più lunghe sul retro, da playboy consumato mai pronto a rinunciare all'ultima serata, indossata su pantaloni con banda a taglio vivo sul lato e capospalla dai dettagli militari.

Black-out trasversale. Rilettura del mondo tuxedo in chiave hippy grunge. Smoking jacket in velluto impalpabile. Lane finissime e semi lucide, trench e blazer con rever interamente borchiate, cappotti con dettagli smoking in pelle, camicie con plastron e bottoni gioiello.

Velluti stampati e jacquard, lane pettinate con micro disegni cravatta, tessuti inglesi, shetland, fustagno e harris tweed. Maglie infeltrite per capospalla a taglio vivo. Pelle dall'immagine vintage, maglieria con mutazioni lusso/grunge dalle lavorazioni importanti, volutamente infeltrite o impalpabili per pullover leggeri come intimo.

Una nuova voglia di materiali per borse di derivazione viaggio, dalla grande artigianalità, per mescolare in un unico pezzo diversi materiali lanieri infeltriti e ricuciti tra nuance di rosso, blu, verde bosco, terra di Siena e cuoio. Cinture in pelle vegetale, morbide, ingrassate con dettagli equitazione quasi a voler evocare la voglia di fuga su una diligenza.



TRIBUTE TO PAUL GETTY



A collection in which the value of the detail, the excellent craftsmanship and creative references are interpreted in sartorial elegance but casual, which combines the urban spirit and the most eclectic influences of a tireless globetrotter modern. A man with a refined style, impeccable and yet free and eccentric. A new dandy bohemian reminiscent of some stolen photos and images of timeless characters like Paul Getty III, a regular star of the international jet set in the '70s, an icon of personal style, a perfect balance between sophistication formal and casual nonchalance

The beautiful and damned "Messagerie boys" try to make sense of their lives; refined and grunge they have an easy aptitude for the ability to mix and look for a very personal style, taking advantage of early twentieth century fabrics, tailored jackets in printed velvet soaked in color blue, pitch black, burgundy, oversized knit outerwear, dandy shirts, revealing a new vocabulary of intellectual luxury typical of a new Paul Getty.

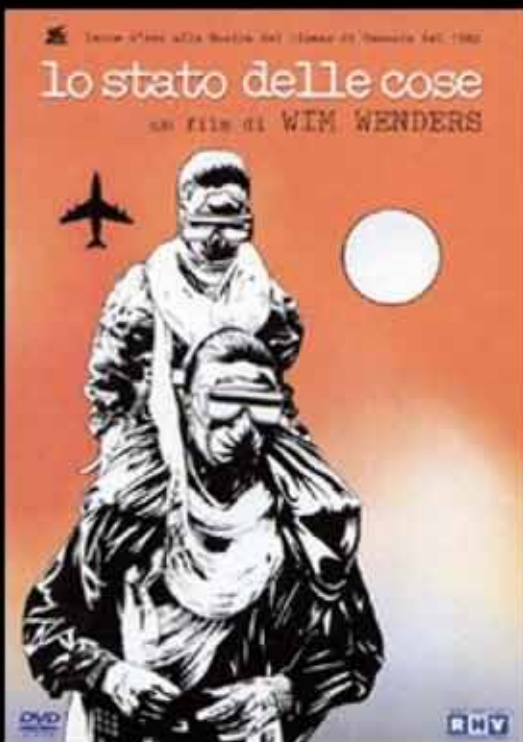
Unlined oversize coats, military jackets with Prussian details, knitted oversize pea-coat, double-breasted jacket as an aesthete, blazers with short lines and empty volume to be worn over pants with pleats on the hips, equestrian details and narrow bottom. Shirts with small collars, or guru, longer on the back, as an expert playboy never ready to give up last night, worn over trousers with an edge-to-edge stripe on the side and outerwear with the military details. Cross black-out. Hippie and grunge reinterpretation of tuxedo world.

Impalpable velvet smoking jacket. Fine and semi-shiny wool, trench coats and blazers with fully studded lapels, coats with tuxedo leather details, jewel buttons and shirts with a plastron.

Printed and jacquard velvets, combed wools with micro tie patterns, English fabrics, Shetland, moleskin and Harris tweed. Felted edge-to edge outerwear. Vintage looking leather, knitwear with important details and changes luxury/grunge, intentionally felted or impalpable, light as underwear.

A new desire for materials for traveling handbags, with great craftsmanship, mixing different felted wooly materials in one piece and sewed up, with shades of red, blue, forest green, Sienna brown, and buff.

Vegetal leather belts, soft, with equestrian details as if to evoke the desire to escape on a stagecoach..



WHO IS PAUL GETTY III?

Anticipatore, estremo, ribelle, Paul Getty III rappresenta perfettamente un decennio di storia italiana. Nipote del celebre milionario sceglie di vivere giorni senza regole caratterizzati da eccessi e limiti. Piazza Navona a Roma è la sua casa, il luogo in cui insieme a artisti e giovani consuma abitualmente mix di droghe e alcool.

Da subito simbolo di un dress code nuovo, anticipatore, viene segnato da un rapimento invasivo che lo porterà ad una fama estesa.

Protagonista della cronaca mondana dell'epoca, nel 1982 partecipa anche a un film di Wim Wenders.

Con la stessa semplicità con la quale vende collanine in piazza a Roma, così indossa capi e atteggiamenti che bruciano anni e tappe.

Come Plinio de Martiis fece con l'arte contemporanea rompendo schemi e vecchi sistemi, così il giovane miliardario incarna l'immagine di un decennio che genererà nuova linfa per la storia del nostro paese.

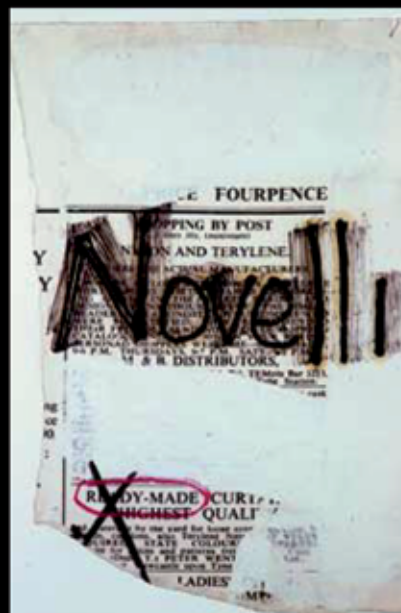
Anticipating extreme rebel Paul Getty III is fully a decade of Italian history. Grandson of the famous millionaire chooses to live days without rules characterized by excesses and limits. Piazza Navona in Rome is his home, the place where together with artists and young people habitually consume mix of drugs and alcohol.

From the start symbol of a new dress code, anticipatory, is marked by a kidnapping invasive which led him to fame extended. The protagonist of the gossip of the time, in 1982, also participates in a film by Wim Wenders.

With the same ease with which sells beads in the square in Rome, so wearing clothes

As Plinio de Martiis made with contemporary contemporanea breaking old patterns and systems, so young billionaire embodies the image of a decade that will generate new blood to the history of our country

GALLERIA LA TARTARUGA



L'archivio della galleria d'arte "La Tartaruga" documenta con buona continuità dal 1954 (data di nascita) sino agli anni '90 la storia dell'arte contemporanea e non solo. Testimonia soprattutto la cultura degli anni Cinquanta, Sessanta e Settanta romana e italiana: in particolare, ruotava intorno alla Tartaruga tutta "la dolce vita" di quegli anni.

La galleria fu un luogo determinante per il rinnovamento artistico dell'Italia del dopoguerra, rinnovamento che ebbe tra la metà degli anni Cinquanta e la fine dei Settanta la sua punta più avanzata proprio a Roma. Fu infatti a Roma che una comunità di artisti, già attivi nei decenni precedenti, in singolare posizione di dissidenza rispetto alle correnti ufficiali, si confrontò con straordinaria originalità con le generazioni più giovani e con i loro percorsi spesso divergenti.

Nata nel 1954 in via del Babuino, la galleria si trasferì poi a fianco del bar Rosati, in quella area della città - piazza del Popolo e il Tridente - che dall'immediato dopoguerra era diventata irrinunciabile luogo di incontro di artisti e intellettuali.

Vi esposero personaggi come Rauschenberg, De Kooning, Sam Francis o Andy Warhol, Kounellis, Fioroni, Castellani, Manzoni, Angeli, Festa, Ceroli e Paolini, per citarne solo alcuni.

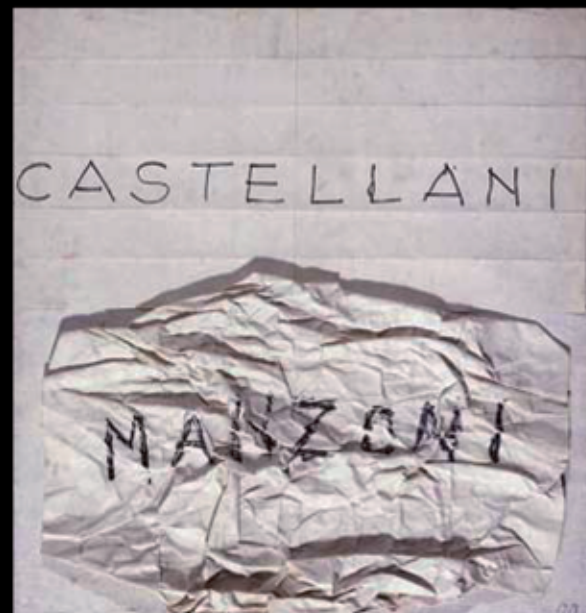
La Tartaruga è stata dunque la prima a presentare a Roma all'inizio del nuovo decennio l'arte americana, ma anche la migliore avanguardia italiana ed europea e, soprattutto, a creare una serie di legami e collaborazioni importanti con altre gallerie, musei, curatori e promotori d'arte contemporanea nel mondo, stabilendo percorsi preferenziali soprattutto con New York, grazie a Leo Castelli, ma anche con la Francia, l'Olanda e la Germania.



PLINIO DE MARTIIS

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KOUNELLIS
giugno 1960
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TARTARUGA
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An archive of the art gallery "The Turtle" documents with good continuity from 1954 (date of birth) until the 90s, the history of contemporary art and beyond. Testifies especially the culture of the fifties, sixties and seventies Roman and Italian: in particular, all revolved around the Turtle "the sweet life" of those years. The gallery was a crucial issue for the renewal of post-war art, renewal that occurred between the mid-fifties and the late seventies its furthest point in Rome. Indeed, it was in Rome that a community of artists, already active in the previous decades, in the singular position of dissidence with regards to current official confronted with extraordinary originality with the younger generations and their often divergent paths.

Born in 1954 in Via del Babuino, the gallery then moved to the side of the bar Rosati, in that area of the city - Piazza del Popolo and the Trident - which after the war became essential meeting place for artists and intellectuals. We exposed the likes of Rauschenberg, De Kooning, Sam Francis and Andy Warhol, Kounellis, Fioroni, Castellani, Manzoni, Angeli, Festa, Ceroli and Paolini, to name just a few.

The turtle was thus the first to submit to Rome at the beginning of the new decade of American art, but also the best Italian and European avant-garde and, above all, to create a series of links and collaborations with other galleries, museums, curators and promoters of contemporary art in the world, establishing preferential routes especially New York, thanks to Leo Castelli, but also with France, Holland and Germany.

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ADVERTISING

PHOTO - PAOLO SANTAMBROGIO

MODEL - ILIAS PETRAKIS

STYLING - RAFFAELLO RIVI

AUTUMN WINTER 2012



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KEY OUTFITS

AUTUMN WINTER 2012



KNITWEAR MOD. 121074 ART. 6385
 JACKET MOD. 129125 ART. 6303
 SHIRT MOD. 121403 ART. 6350
 BOWTIE MOD. 120717 ART. 6280
 PANTS MOD. 123501 ART. 6289
 BELT MOD. 120225 ART. 6434
 SHOES ARCHIVES

COAT MOD. 126348 ART. 6294
 JACKET MOD. 129031 ART. 6251
 KNITWEAR MOD. 121077 ART. 6386
 PANTS MOD. 122461 ART. 6304
 SHOES ARCHIVES



JACKET MOD. 129031 ART. 6251
KNITWEAR MOD. 121077 ART. 6386
PANTS MOD. 122461 ART. 6304
SHOES ARCHIVES



JACKET MOD. 127387 ART. 6293
 SCARF MOD. 121085 ART. 6389
 KNITWEAR MOD. 121077 ART. 6386
 PANTS MOD. 112700 ART. 5699
 BELT MOD. 120222 ART. 6432
 SHOES ARCHIVES

COAT MOD. 126348 ART. 6294
 KNITWEAR MOD. 121057 ART. 6380
 PANTS MOD. 122179 ART. 6288
 GLOVES ARCHIVES
 SHOES ARCHIVES



HAT	MOD. 120350	ART. 6427
KNITWEAR JACKET	MOD. 121063	ART. 6381
JACKET	MOD. 127045	ART. 6248
SHIRT	MOD. 121605	ART. 6364
BOWTIE	MOD. 120716	ART. 6421
PANTS	MOD. 123463	ART. 6248
GLOVES	ARCHIVES	
SHOES	ARCHIVES	

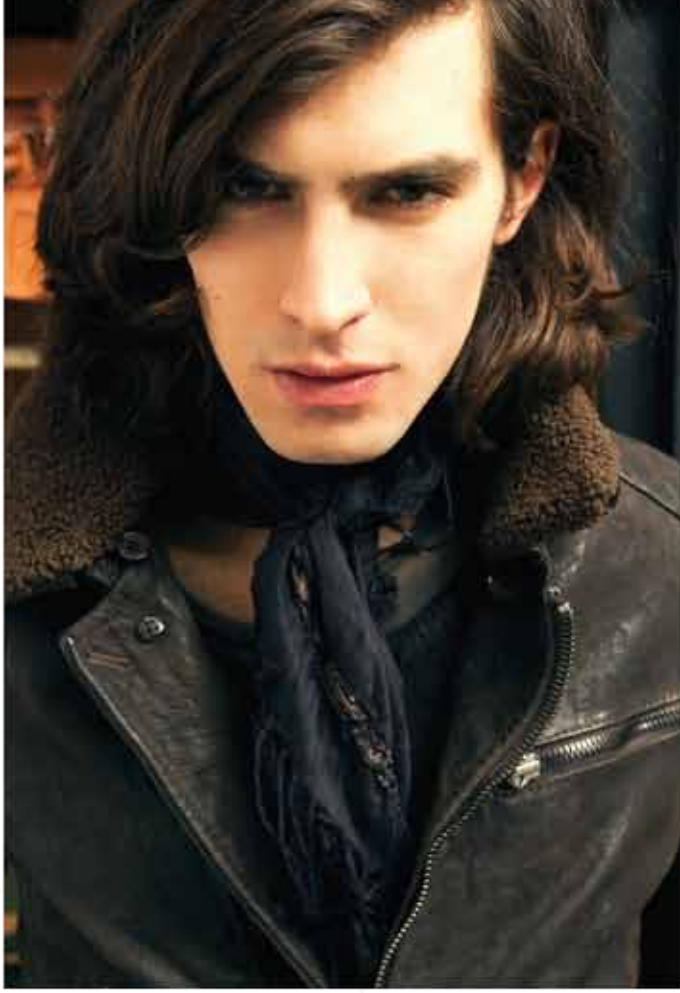


HAT MOD. 120350 ART. 6427
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 SHIRT MOD. 121460 ART. 6339
 POCLETTE MOD. 120718 ART. 6286
 PANTS MOD. 0259/D ART. 6305
 SCARF MOD. 121080 ART. 6387
 GLOVES ARCHIVES
 SHOES ARCHIVES

JACKET MOD. 129122 ART. 6251
 POCLETTE MOD. 120718 ART. 6286
 SHIRT MOD. 121612 ART. 6364
 BOWTIE MOD. 120716 ART. 6421
 PANTS MOD. 123463 ART. 6251
 HAT MOD. 120350 ART. 6427
 GLOVES ARCHIVES
 SHOES ARCHIVES



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LEATHER JACKET	MOD. 120821	ART. 6296
KNITWEAR	MOD. 121046	ART. 6377
SHIRT	MOD. 121612	ART. 6364
BOWTIE	MOD. 120716	ART. 6421
PANTS	MOD. 123501	ART. 6308
GLOVES	ARCHIVES	
SHOES	ARCHIVES	



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 SCARF MOD. 120646 ART. 6419
 T-SHIRT MOD. 120041 ART. 6368
 JEANS MOD. 0500/G ART. 6325
 BAG MOD. 120766 ART. 6426
 GLOVES ARCHIVES
 SHOES ARCHIVES

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 JACKET MOD. 129123 ART. 6280
 SCARF MOD. 120630 ART. 6400
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 PANTS MOD. 122179 ART. 6303
 SHOES ARCHIVES



PARKA MOD. 126433 ART. 6312
JACKET MOD. 127045 ART. 6250
KNITWEAR MOD. 121068 ART. 6383
SHIRT MOD. 121460 ART. 6345
BOWTIE MOD. 120716 ART. 6421
PANTS MOD. 122184 ART. 6291
SHOES ARCHIVES



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 TIE MOD. 120719 ART. 6285
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 SHOES ARCHIVES



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KNITWEAR MOD. 121072 ART. 6383
SWEATERS MOD. 120031 ART. 6367
JEANS MOD. 0259/B ART. 6325
SHOES ARCHIVES



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PANTS MOD. 0501/1 ART. 6304
GLOVES ARCHIVES
SHOES ARCHIVES



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PANTS MOD. 0259/D ART. 6305
SHOES ARCHIVES



HAT MOD. 120350 ART. 6427
JACKET MOD. 129122 ART. 6286
KNITWEAR MOD. 121069 ART. 6383
PANTS MOD. 0259/D ART. 6305
SHOES ARCHIVES



PEACOAT MOD. 126802 ART. 6266
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SHIRT MOD. 121403 ART. 6350
BOWTIE MOD. 120717 ART. 6280
SCARF MOD. 121080 ART. 6387
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SHOES ARCHIVES



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BOWTIE	MOD. 120716 ART. 6421
JEANS	MOD. 0491/E ART. 6326
SHOES	ARCHIVES



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 PANTS MOD. 123501 ART. 6308
 SHOES ARCHIVES

HAT MOD. 120350 ART. 6427
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 BOWTIE MOD. 120717 ART. 6280
 PANTS MOD. 0259/A ART. 6308
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KNITWEAR	MOD. 121060 ART. 6381
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SHOES	ARCHIVES



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 PANTS MOD. 0501/I ART. 6304
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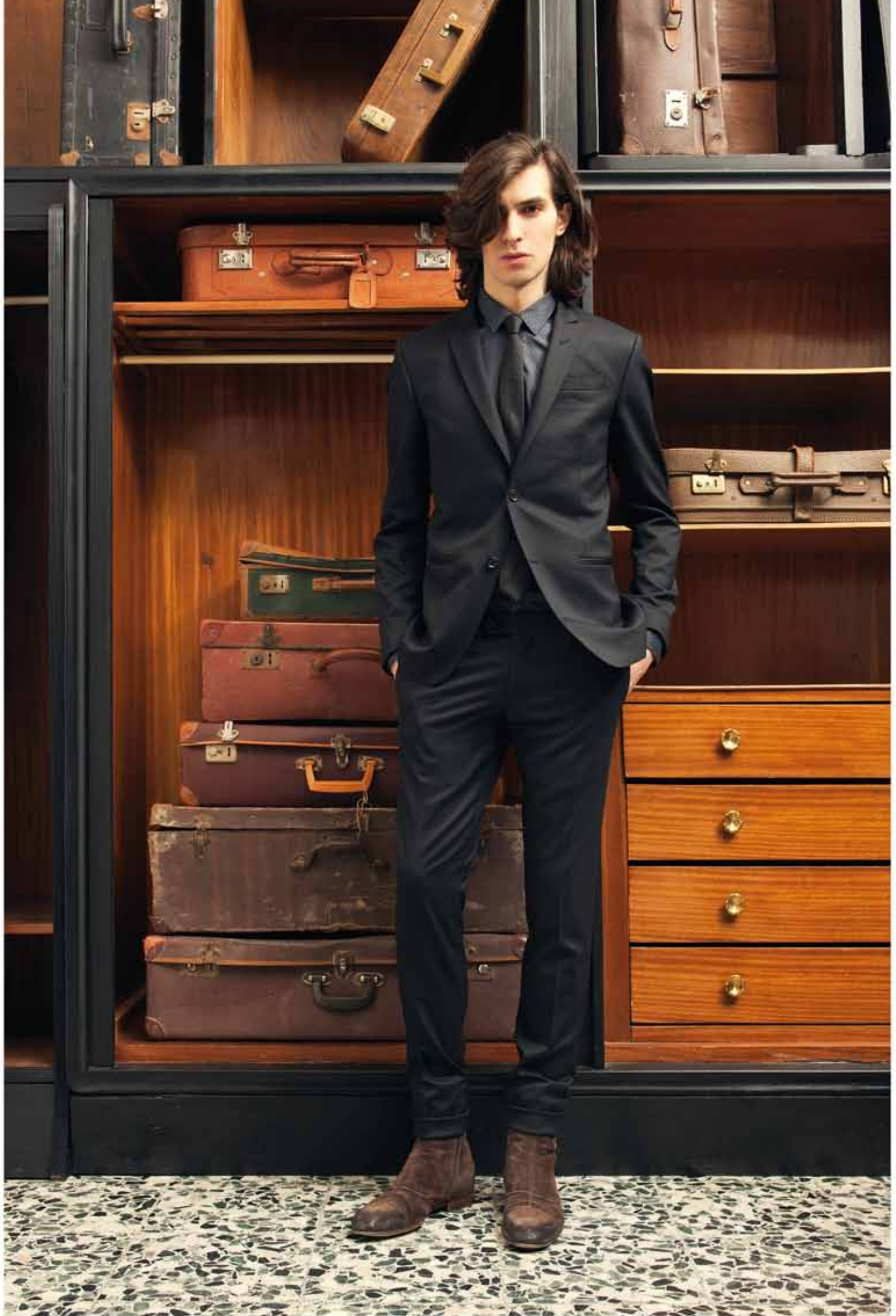
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PANTS MOD. 122182 ART. 6285
GLOVES ARCHIVES
SHOES ARCHIVES



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BOWTIE MOD. 120716 ART. 6421
PANTS MOD. 123440 ART. 6244
SHOES ARCHIVES



JACKET MOD. 129103 ART. 6240
SHIRT MOD. 121463 ART. 6357
TIE MOD. 120715 ART. 6421
PANTS MOD. 123440 ART. 6240
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