

hussein chalayan

was born in Nicosia (Cyprus) in 1970 and move to London with his family in 1978. He is a British Turkish-Cypriot fashion designer and graduated from the Central Saint Martins in 1993.

cyprius

was invaded by Turkish in 1974 and divided in two parts: the Turkish Muslims in the North and the Greek Orthodox in the South.

'emotions and fascination, what happens in the other side?'

Hussein Chalayan stay connected to the East European. For example he used Bulgarian national tunes in the afterwords – 2000 show.

between – 1998

confrontation of two cultures / east – west

Collection who included a meditation on the muslim veil: he uses codes and work with them. Headclothes and different signs in the appearance of islam

'reflection on woman's situation today'

He made a show with woman who are gradually denuding from below, but constantly veiled from above.

*hidden faces / naked bodies, chalayan upside down the western protocole. he talks about sexuality norms, from interpretations of eastern exotics dimension. he confronts the **body**, between two territories, two spaces, two cultures.*

interpretation of ethnical ornaments for the head.





panoramic – 1998

**individual identity confronted
with collective identity**

He used kerchiefs or PVC masks:

he asks about **identity**, masks are erasing human **individuality** and the possibility to **be different**.

*In erasing our individuality, it
asks what makes us different in
this place, this moment with this
people?*

...



afterwords – 2000

**permanent / transitional
destruction / reconstruction**

Inspired by the horror of having to leave your home at the time of war. Connected with the destiny of the refugees.

It is a contrast between two folklore, the one you have to leave and the new from where you are now.

How both are living together ?

Here you have abstract and futurists clothes in opposition with traditional musics behinds, with traditionals Bulgarian costumes.

Clothes are abstract and thought more in a design way of furnitures who are in relation with the body to be able to move with.

*migrations, displacement and technology .
redefinition of the cultural practices of migrants and cohabitation of the past, the present and the future.
Coexistence between tradition and modernity.*



ambimorphous – 2002

ambi – multiplicity of possible interpretations
morphous – one image into another through a seamless transition.
most often it is used to depict one person turning into another through technological means or as part of a fantasy or surreal sequence.

based on different ethnic sources.

Clothes becomes more to less connected to traditional costumes. It illustrates a starting point who evolve into more abstract clothes to going again in the cultural one.

We start our life alone, we will finish it alone, but between we are in a mutual dependency with people around.

Details are slowly disappearing to let place to a certain unification of type of clothes.

'less we depend of our environment, less we have an effect on it, less we can developp ourself in it'

Growing of individuality, losing collective identity and cultural property.

but paradoxically, it illustrates the schema : we are the same, we want to create a new style who sets us apart, but finally we are all the same again.

The original exist when it's a minority or if we can put some opposition between one element and the others.



World is in permanent transition, and there is a permanent duality between global and local. Glocalisation is included in the work of Hussein Chalayan. He demonstrate the rules of global fashion is unthinkable without local traditions. Even if technology, communication technologies, travelling possibilities, human movements and mondialisation are influencing fashion and its distribution, the time, the space and minds. The work of Hussein Chalayan can be influenced by many current themes around the world but he stays connected to his personal history and often makes relations.

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