

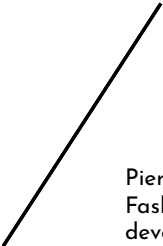
A photograph of three people lying down, looking upwards, with text overlaid in the top right corner. The image is oriented horizontally on the page. The people are lying on their backs, looking towards the top of the frame. The person in the foreground has blonde hair and is wearing a purple top. The person in the middle has dark hair and is wearing a blue top. The person in the background has dark hair and is wearing a green top. The background is dark. The text is white and is located in the top right corner of the image.

# Pierre Antoine Vettorello

Designer & Reseracher in  
Textile & Fashion



(previous images) Costume: Hand-printed ink on silk Performance 'Avaler l'Horizon' by artist Adélaïde Fériot (2019) Palais de Tokyo, Paris.



Pierre Antoine Vettorello is an Afropean fashion designer who lives and works in Brussels. Since he graduated from the Fashion Department at the Royal Academy of Fine Arts in Antwerp (2010), he designed collections that explored and developed techniques of crafts in domains such as weaving, embroidery, and printing to create an Afropean narrative based on his own experience. He recently started a Ph.D. research at the University of Antwerp and Sint Lucas School of Arts Antwerp (2021-2025) revealing archives of dress from Saint-Louis in Sénégal and their links with the story of the African-French diaspora between 1939 and 1966. This project aims at disrupting Eurocentricity and create space for Black stories to be heard.

# 1 Shaping the body and accessories as sculptures

The manipulation of fabrics in the creation of garments and sculpture allows for the redefinition of the human form, transforming it into a living sculpture. The intersection of fashion design and sculpture allows for the creation of garments that can function both as wearable pieces and standalone sculptures





'Untitled'. (2009) Bodysuit: printed lycra  
Skirt: printed silk - BA Royal Academy of Fine  
Arts, Fashion Department, Antwerp  
Photography by Ronald Stoops,

This silhouette is part of the collection 'Bonnie  
Magnum vs. Samantha Beretta' (2009) and it  
combines influences from West African masks  
and some mystic 'embodiments' of an evocative  
object. Women are transformed into sculptures;  
they could be imagined characters from popular  
video games or terrifying spirits from Yoruba  
culture (Masks Egungun), who serve as society's  
protectors and guides, with the ability to reward  
or punish. As a form of catharsis, this collection  
was created a few years after a racist crime  
occurred on the streets of Antwerp in 2006.

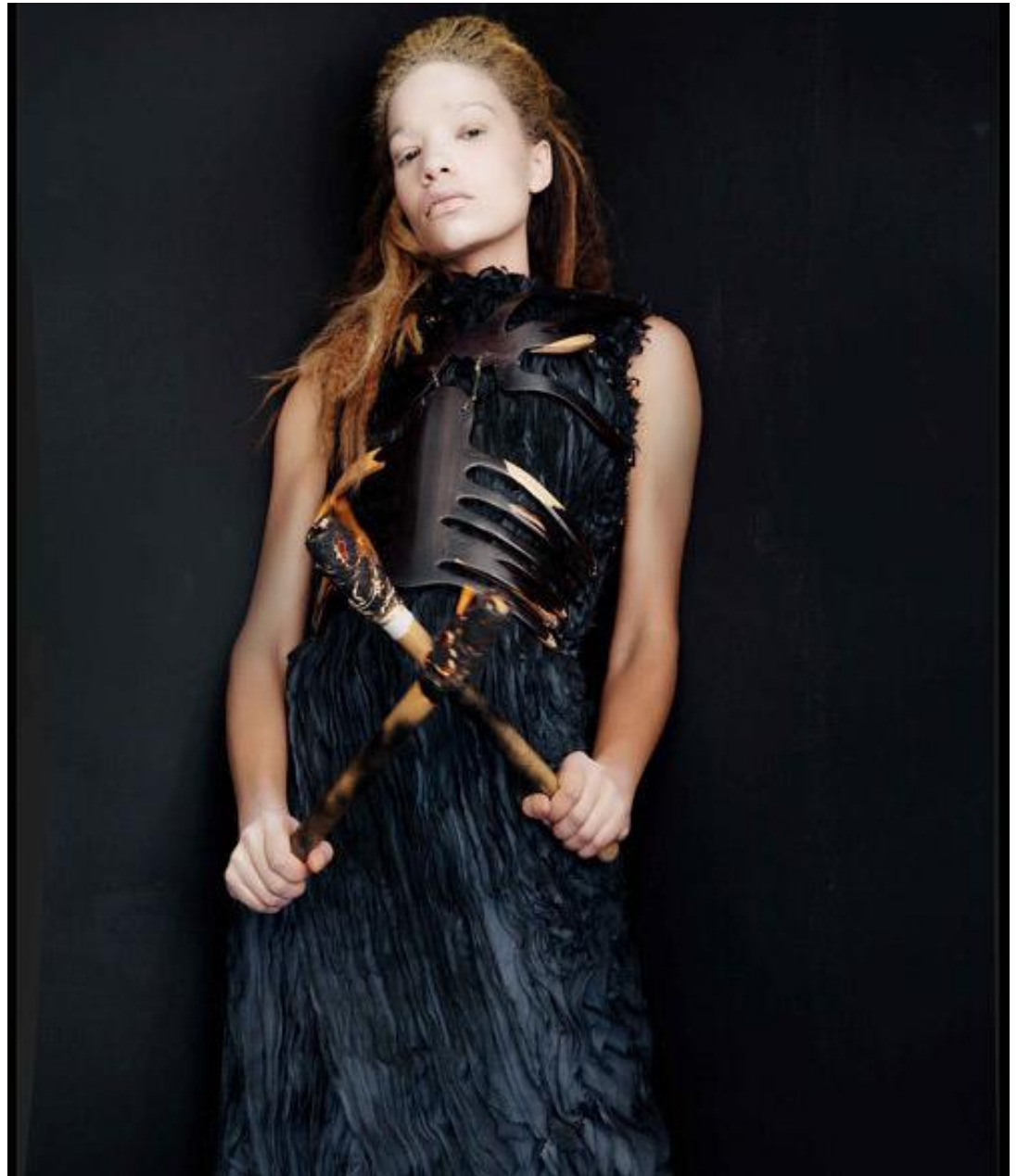


'Untitled' (2009) Lycra tailored made bodysuit and printed silk skirt - BA Royal Academy of Fine Arts, Fashion Department, Antwerp  
Photography by Ronald Stoops,



'Untitled' (2011) Headpiece in straws and woven horse hair.

Dress made in nylon and wool, inspired by Kuba techniques of weaving. Photo: Fashionclash



'Untitled' (2010) Silk chiffon dress with ruffles, rib cage in wood crafted with the artisans of Treichville market in Abidjan. Photo: Ronald Stoops





(above) 'Unitield' (2009) Hand-beaded body suit with sculptural rocket launcher & headpiece, sequined headpiece and leggings, silk shirt and skirt - BA - RoyalAcademy of Fine Arts, Fashion Department, Antwerp. Photography: Laetitia Bica

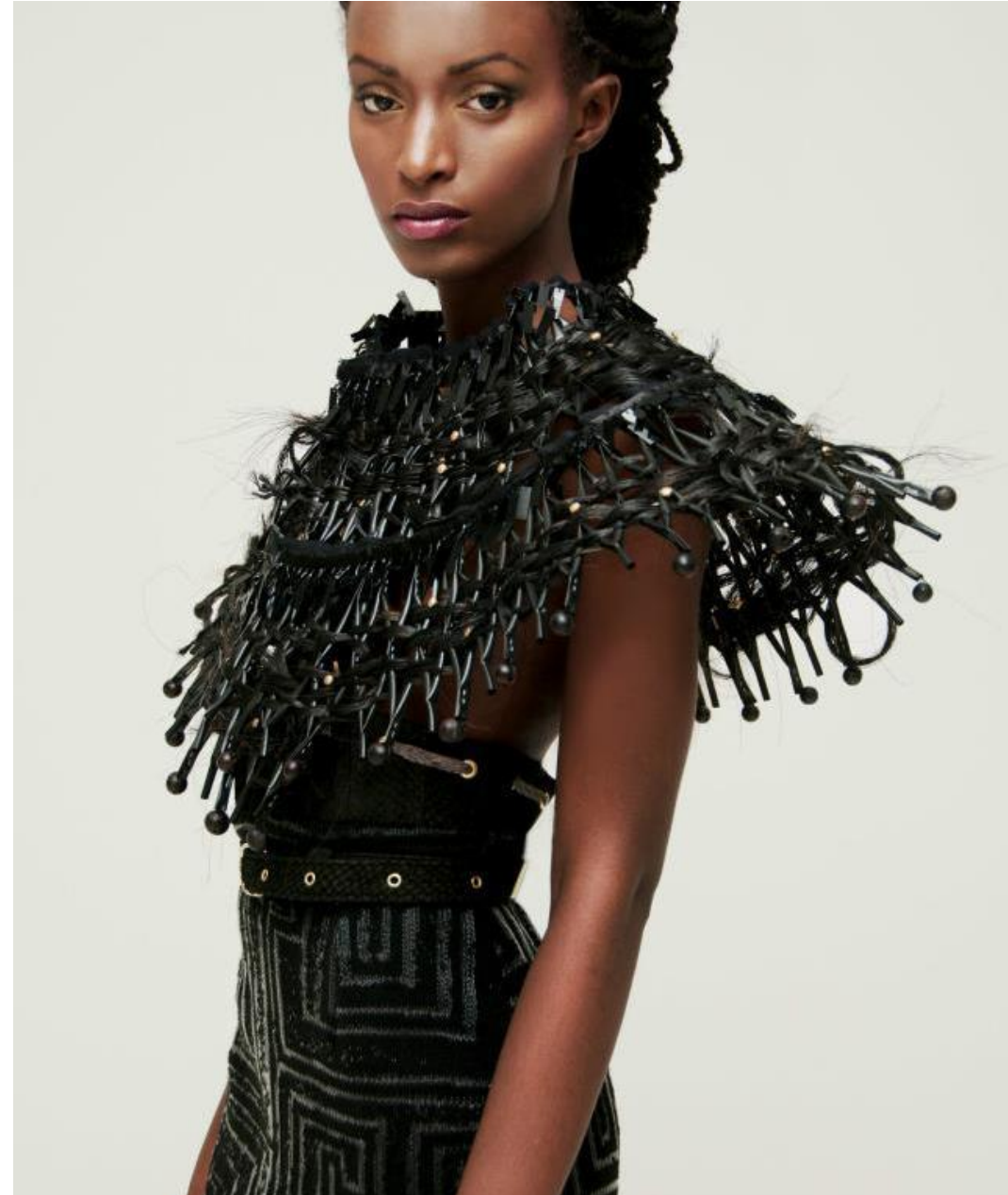
(above 2) 'Unitield' (2009) Headpiece in neoprene, foam and mesh with sequins. Shirt in silk. Skirt in polyester and lycra. Leggings made with mesh and sequins.

(left) 'Unitield' (2009) Hand-knitted military pull over with sculptural sleeves, protection vest and leggings. BA - RoyalAcademy of Fine Arts, Fashion Department, Antwerp.





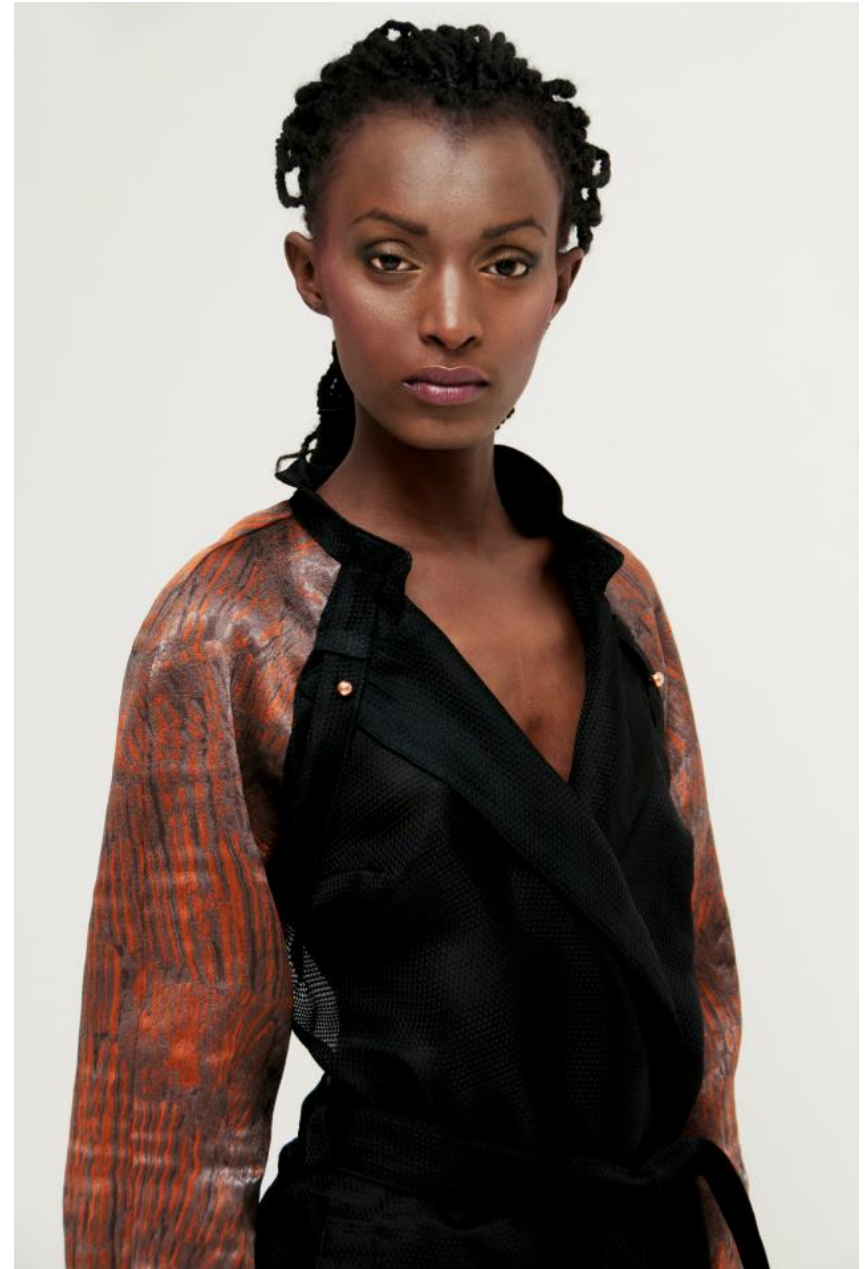
'Untitled' (2011) Headpiece: straws and woven horse hair.  
Corset: salmon leather. Skirt: straws and horse hair.  
Collection: 'Nil Cead Againn Dul Abhaile' (We Cannot Go Home) (2011).



'Untitled' (2011) Cape: straws and woven horse hair.  
Skirt: nylon and wool. Belt: salmon leather.



'Untitled' (2011) Headpiece: straws and woven horse hair.  
Trench coat: silk and polyester.  
handbag: Salon leather, horse hair



'Untitled' (2011) Jacket: silk and polyester.  
Collection: Nil Cead Againn Dul Abhaile (We Cannot  
Go Home). Photography: Charite Smet

# 2

## Masks and headpieces

Celebrating my culture and heritage, I place a strong importance in the creation of statement pieces which are masks, accessories, headpieces. They could be hiding, emphasizing, extending parts of the body. Masks and headpieces are here to enchant and mark individuality. I appreciate using natural elements such as feathers, horsehair, beads, pearls, plastic straws or any other accessible material.





'Untitled' (2012) Mask: Raffia net, embroidered beads.  
Kimono: silk, embroidered beads.



'Untitled' (2012) Mask: Raffia net, embroidered beads,  
dyed pheasant feathers  
Dress: silk





(above) Headpieces of straws and horsehair.  
Collaboration with artist Ingrid Baars (2015)

# Prints and patterns 3

Prints and designing patterns are part of my practice celebrating materials and their capacities to express my ideas. From hand painting on silk, to digital prints, as well as digital knitwear .or paint on feathers, I explore various techniques.





These prints on silk were inspired by trips to the Irish Burren area of West Ireland. They were part of a collection of men's dressing gowns and interior robes.







'Untitled' (2012) Legging: printed lycra  
Top: Silk chiffon and beads.

(next page) Dress: jersey, printed jersey.





'Untitled' (2010) Dress: silk, paint, embroidered beads.  
Photography: Ronald Stoops



'Untitled' (2010) Dress: organza, pheasant feathers, paint  
Photography: Sonny Vandevelde.

# 4

'Black Yarns' -  
Research on  
decoloniality,  
fashion and  
missing  
genealogies



[illegible]





(previous page, left) Research book, boat maquette.

(previous page, right). Model wearing a structure with willow, raffia ropes and cotton textile. Printed pants.

This study begins with genealogical research in order to uncover some broader social and political dynamics. Rabi Diop and my grandmother's father Galandou Diouf are shown in a photograph published in the French newspaper *Le Monde illustré* in their Parisian apartment, where she is sewing a dress on a Singer machine. Another image shows the couple surrounded by birds. "No! Mme Galandou Diouf protests, "I will not dress in European Style!" The couple is attracting media attention by attending horse races, theaters, and diners.

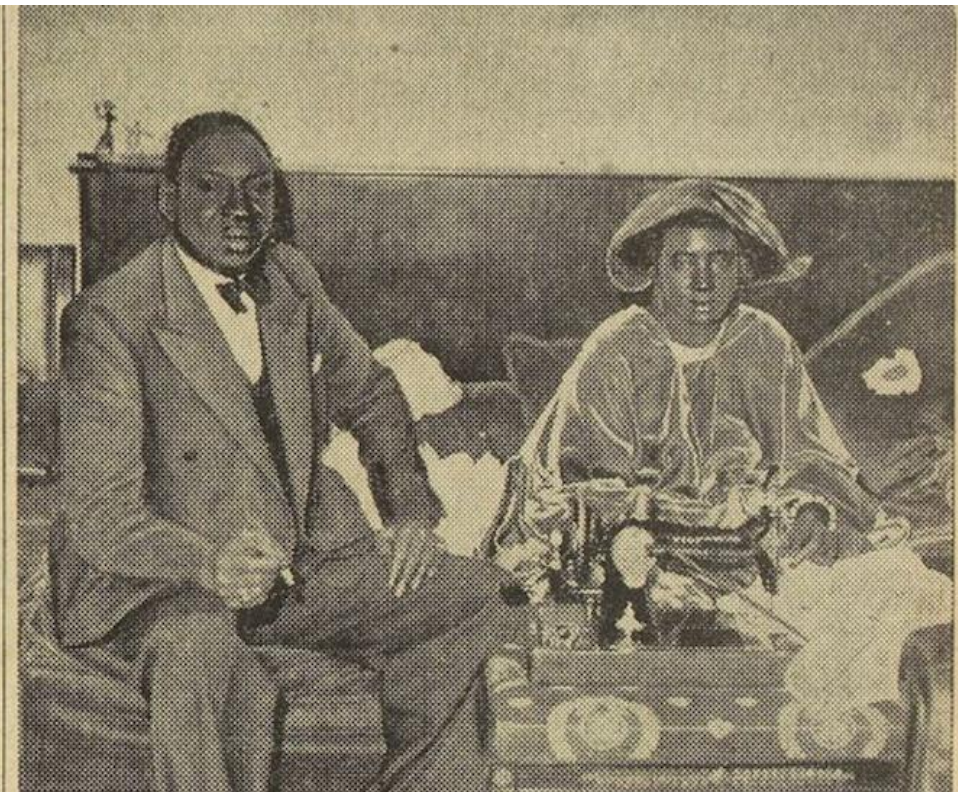
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## CUSSION

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"The history of France is sewn  
with black yarn"  
- Alain Mabankou



I generate fictitious archives, much like a counterfeiter attempting to replicate reality as closely as possible. In addition, by mimicking the system used by museums to grant validity to preserved artifacts. How might we get these fabrications into the museum circuit while treating a replica as valid as the "missing" piece?





(left) 'Replica' (2022) Bodice made with cotton fabric and lace. Replica and archival of the dress.  
Cité internationale des Arts, Paris

(right) 'The young girl on Gorée Island' circa. 1950,  
original by photo Goldner Paris





'Replica' (2022) Installation. Cardboard, gloves, tissue paper, cotton dress, lace.

(in the background) Photographs of shop windows in La Goutte d'Or area. (2022)





This dress represents a night in Antwerp when Pauline and her friends went to get away from Brussels for the night. This dress was created in collaboration with Brussels' atelier Mulieris. This installation was part of a textile fabulation on Pauline Samba, a young Congolese woman who came to Antwerp for a concert by Jack Hammer. Hammer was an African-American musician who performed his songs.

(left) 'Replica' (2021) Installation. Wood, silk paper, cotton dress, vinyl, album cover, papers.

(right) 'Replica'. (2022) Detail of a dress. Hangtag: "Pauline Samba. Antwerpen-Leopoldville Zomer 1963"





(left) Process of pleating Basin Riche (cotton) before dying.



(right) Detail of the indigo technique after dying.





(left) Detail of the headpiece with headscarf and jewelry.

(right) 'Replica' (2022) Installation. Wood, glass, cotton dress, necklace, bracelet, printed cotton textile. Wooden head with hairpiece, cotton headscarf and jewelry







(left) Detail of the headpiece with headscarf and jewelry.

(right) 'Replica'. (2022) Installation. Wood, glass,. Indigo print dress, necklace, bracelet, printed cotton textile. Head with hairpiece, cotton headscarf and jewelry







(left) Replica (2022) Installation. steel, printed dress with Indigo technique. Jewellery (necklace, bracelet, libidors) and hairpiece. SLARG, Antwerp.

(above) Photography of Raby Diop and Galandou Diouf in Casablanca (1939). Archive.



# Exhibitions

## SOLO

- Fils Noirs, Goutte d'Or. Cité internationale des Arts (March 2022) Paris, FR

## COLLECTIVE SHOWS

- SLARG. Sint-Lucas Gallery (Oct. 2022) Antwerp, BE
- Fils Noirs. Institut Français, Villa Ndar (May 2022) Saint-Louis, SN
- SLARG. Sint-Lucas Gallery (Oct. 2021) Antwerp, BE
- Rather Raw But Turning Softer. ADMA.be (Sept. 2020) Online
- Avaler l'horizon. Palais de Tokyo - Costumes for Adélaïde Fériot (Oct. 2019) Paris, FR
- Feathers. Etnografiska Museet (Sept. 2018- Feb. 2019) Stockholm, SE
- Feathers. Världskulturmuseet (Feb. 2018-Aug. 2018) Gothenburg, SE
- Recollection #Fashion & Art. Belfius Private Collection (Oct. 2016) Brussels, BE
- Feathers. Nationaal Museum van Wereldculturen (Oct. 2016) Leiden, NL
- Les Belges, une histoire de mode inattendue. BOZAR (June-Sept. 2015) Brussels, BE
- Happy Birthday Dear Academy. MoMu (Sept. 2013-Feb. 2014) Antwerp, BE
- Arrrgh, Monstres de Mode. Central Museum (Oct. 2013-Jan. 2014) Utrecht, NL
- Madifesto Edition 1. Centrale for Contemporary Art (June 2013) Brussels, BE
- Arrrgh, Monstres de Mode. La Gaîté Lyrique (Feb.-Apr. 2013) Paris, FR
- Arrrgh, Monstres de Mode. Benaki Museum (May-July 2011) Athens, GR