

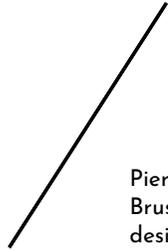


Pierre Antoine
Vettorello

Reseracher in Textile &
Fashion



Previous images: Handprint of ink on silk for the performance of Adélaïde Fériot Avaler l'Horizon - Palais de Tokyo, Paris (November 2019)



Pierre Antoine Vettorello (b. 1985, Bordeaux, France) is a French-Ivorian textile and 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 his own narrative. He recently graduated with an Advanced Masters' of Research in Art and Design at Sint Lucas School of Arts Antwerp (2020). Vettorello is currently conducting research on decolonial perspectives in textile and fashion, working on revealing alternative narratives and genealogies comprised and hidden in the Western history of fashion.



Left image: Hand sculpted headpiece covered with sequined mesh fabric - BA, Royal Academy of Fine Arts, Fashion Department, Antwerp. (2009)

Pierre Antoine Vettorello's work focuses on using textile design and garments as a base for storytelling. He creates sculptural and statement silhouettes embodying militancy, hostility and poetry. Some are inspired by machines of defense, objects of daily use, textiles and fabrics from West Africa, techniques gathered during travels and workshops. As a designer, he strives to include hand-made techniques and out-of-use objects in the making of garments and shapes in order to place them in the center of his work. As a human being and as a researcher, he is questioning our own relation towards our sartorial history and how we create myths around 'designers' in Western societies imitating colonial patterns. He identifies how we perceive and extract inspiration from the African continent and how we globally create borders between what is fashion and what is not.



1 Shaping the body and accessories as sculptures

For me working with fabrics is more than dressing up a body, I can define its shape, create a sculpture. The body becomes is transformed to become a living sculpture. As well, sculptures are becoming accessories and ornaments for the body. I aim to research about this relation and conversation between the object and the body to create stories and new narratives.

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





Previous pictures

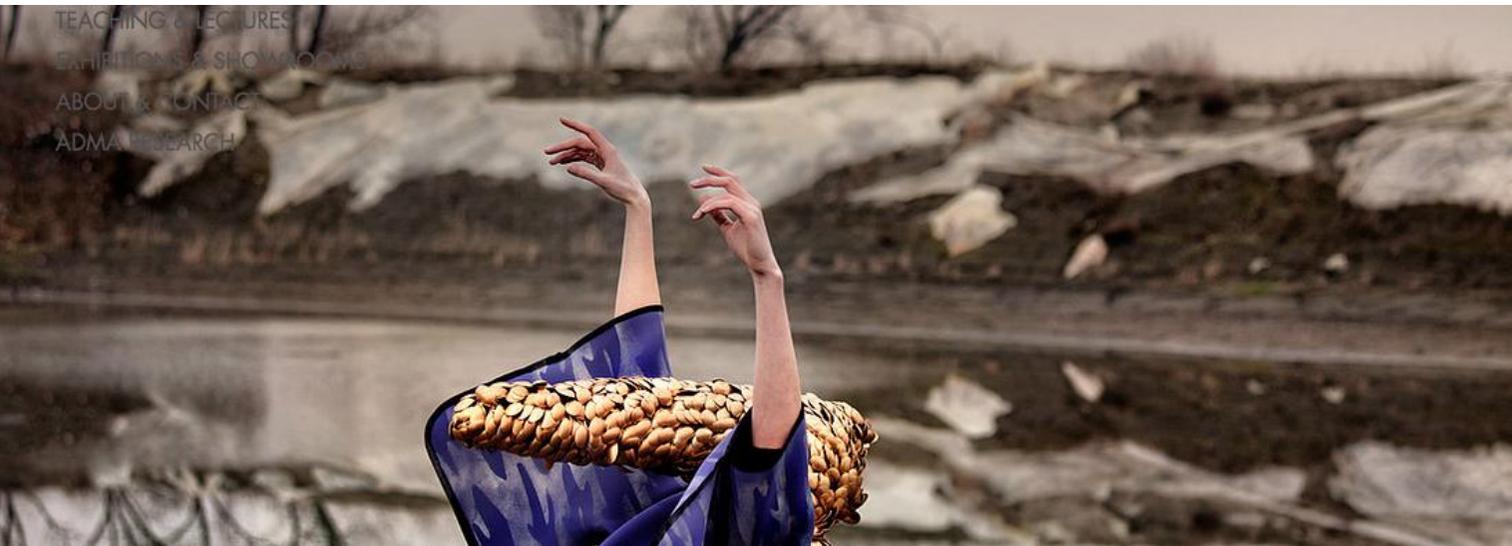
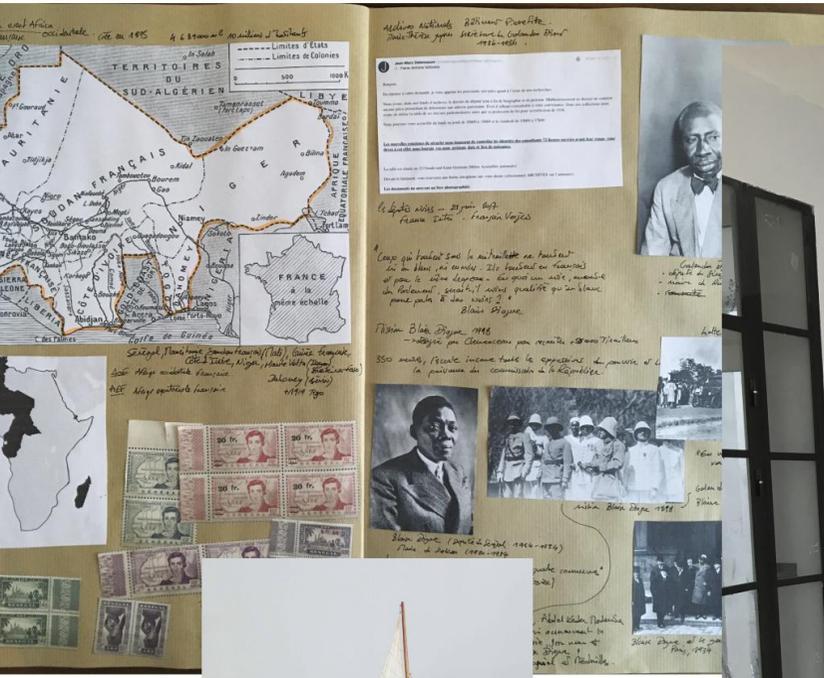
On the left: head piece with woven horse hair and plastic straws, dress made in collaboration with the Textile Museum of Tilburg working with digitalized knitwear. (2012)

On the right: Dress made in dyed silk chiffon with wooden corset developed with the craftmakers in Treichville market in Abidjan (2010)



Above: Hand-beaded body suit with sculptural rocket launcher & headpiece, sequined head-piece and leggings, silk shirt and skirt - BA - RoyalAcademy of Fine Arts, Fashion Department, Antwerp.

On the left: hand-knitted military pull over with sculptural sleeves, protection vest and leggings. BA - RoyalAcademy of Fine Arts, Fashion Department, Antwerp.



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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.





The picture above and the following: 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.







These are prints on silk, which were inspired by travels to the Irish Burren area in West Ireland. They were part of a collection of dressing gown and interior robes for men.











Printed leggings part of a collection made for Gloria Yoga. This collection was designed and produced locally in Brussels working with an atelier which gives work to new comers and migrants.





4

"Black Yarns" -
Research on
decolonial
fashion and
missing
genealogies



Left image: Structure in willow branches and linen, printed pants - MA, Artistic Research, Sint Lucas University College, Antwerp. (2020)

I uncovered images and writings while researching my grandmother's stories. I hope to re-establish the position and depiction of Black women in French fashion history through this study. I am a mixed-race French-Ivorian cis gender guy who wants to focus on Senegal-France sartorial connections. Senegal's position as the center of colonial authority in the African French possessions produced key channels of mutual influence. I want to look into the role of Black women as trendsetters, as women of style, as designers rather than reproducers, and to question the hexagone's viewpoint on other fashion practices.



This research is starting from a genealogical research in order to reveal some broader social and political dynamics. One picture in the French newspaper in *Le Monde illustré*, shot in January 1939, shows Rabi Diop and my grandmother's father Galandou Diouf in their Parisian apartment, while she is sewing a dress on a Singer machine. Another picture describes the couple surrounded by birds. "No! Protests Mme Galandou Diouf, I won't dress in European Style! The couple is gathering attention of the media by going to horse races, theatres and diners. My grandmother's father, Galandou Diouf, was a French deputy of the A.O.F at the *Assemblée Nationale* from 1934 until he died in 1941. He played a key role in recruiting with his friend and political rival Blaise Diagne the so-called *Tirailleurs Sénégalais* during the conflicts of WWI and WWII in colonial territories. Researching through newspapers and articles, I found a large number of sources related to his political career, as well as more personal documents.

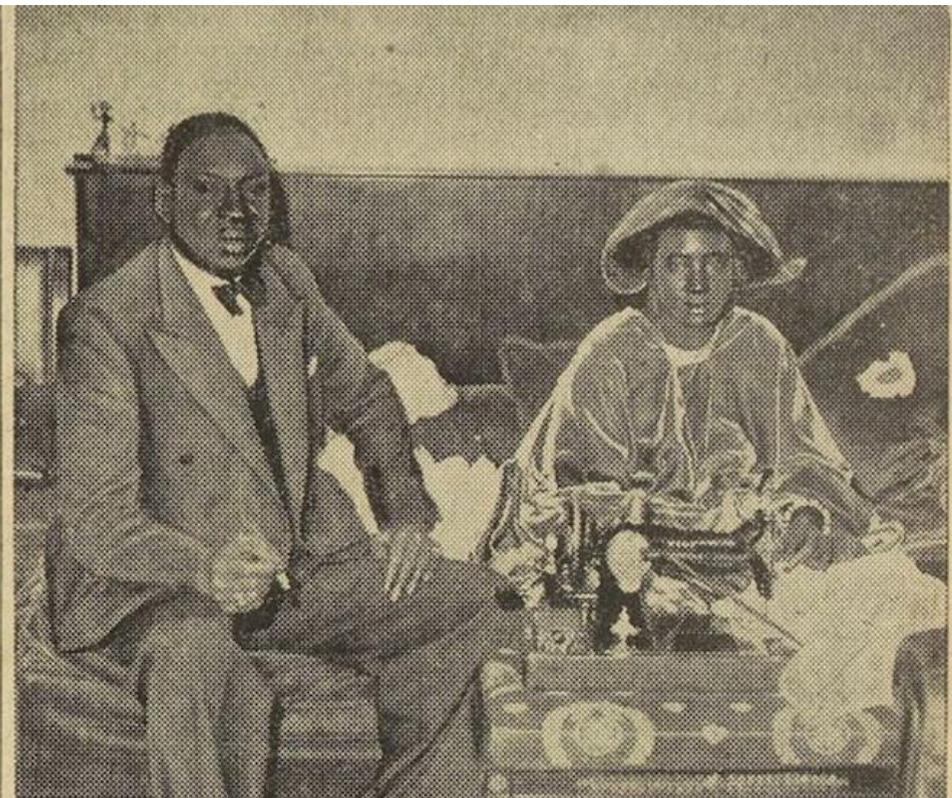
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IM. Daladier et
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CUSSION

aunay, apparenté
populaires, qui de-
ernement de gou-
t que la médio-
e impossible dans
M. Xavier Val-
ribune.

L'Ardèche montre
osant sa volonté
uant pour que la



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

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.

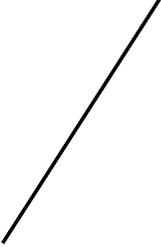
How might we get these fabrications
into the museum circuit while treating a replica as
valid as the "missing" piece?



- Replica and archival of the dress (2022) at Cité
des Arts Paris
« The young girl on Gorée Island » circa. 1950,
original by photo
Goldner Paris







Exhibitions

Part of group exhibitions in following Museums:

- "Cultuur Couture" at the **Tropenmuseum** in Amsterdam - July 2010
- "Get in the haze" curated by Lliure Briz at **Museumsquartiers** in Vienna - May 2011
- "Arrrgh, Monstres de Mode" at **Benaki Museum** in Athens - May - July 2011
- "Arrrgh, Monstres de Mode" at **La Gaité Lyrique** in Paris - Paris Fev-Apr 2013
- "Madifesto Edition 1" at Centrale for Contemporary Art in Brussels - June 2013
- "Arrrgh, Monstres de Mode" at **Central Museum** in Utrecht - Oct 2013-Jan 2014
- "Happy Birthday Dear Academy" at the **MOMU** in Antwerp - Sept 2013-Feb 2014
- "Les Belges, une histoire de mode inattendue" at **BOZAR** in Brussels - June-Sept 2015
- "Feathers" at the **Nationaal Museum van Wereldculturen** in Leiden - October 2016
- Recollection #Fashion & Art at **Belfius Private Collection** in Brussels- October 2016
- "Feathers" **Världskulturmuseet** in Gothenburg - February 2018-until August 2018
- "Feathers" **Etnografiska Museet** in Stockholm - September 2018 until February 2019
- "Avaler l'horizon" Costumes for Adelaide Feriot at **Palais de Tokyo** The Pavillon in Paris - October 2019
- Digital exhibition: ADMA Master of Artistic reserach Sint-Lucas Antwerpen - September 2020
- "Fils Noirs, Goutte d'Or" at the vitrine of the **Cité Internationale des Arts in Paris** - February 2022



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