

MODA: MILANO UOMO; LA FINESTRA SULLE COLLEZIONI (3)

(ANSA) - MILANO, 23 GIU - CERRUTI 1881 CERCA ISPIRAZIONE A EST E OVEST - Ormai tutto si chiamerà Cerruti 1881 (anche la linea donna, anche lo sport, distinti solo da etichette di colore diverso): ma anche se il nome è certo, lo stile nato con Nino Cerruti, e poi passato di mano, lo è di meno. Adrien Smith, attuale stilista della linea maschile, certo non aiutato da vicende aziendali piuttosto incerte, è alla ricerca di una solida ispirazione, e si guarda a destra e a sinistra. O meglio guarda a est (dicendo di ispirarsi a 'Dust', film del regista macedone Milcho Manchevski) e a ovest, con tocchi da antico West. Sulla passerella milanese oggi si sono visti bei capi da giovanotto sportivo (ma perché due martingale, ciascuna con grossi bottoni, su un solo trench ?) bellissimi borsoni di canvas e cuoio e discutibili borselli-marsupio, maglie giocate su intarsi di colori a contrasto ma anche impeccabili completi gessati. Il must di Cerruti, che è pur sempre il tuxedo, abbandona i pantaloni nell'armadio e sovrappone la giacca agli ampi calzoni di nylon antivento: James Bond rabbrivirebbe.



CALVIN KLEIN PER LA PRIMA VOLTA SPETTATORE DI SE STESSO - Sarà seduto in prima fila Calvin Klein ma non salirà in passerella, dopodomani a Milano, alla sfilata del suo marchio. Dopo aver ceduto il controllo della sua società alla Pvh (Phillips-Van Heusen, gruppo famoso soprattutto per le camicie, guidato da Brice Klatsky) lo scorso febbraio, lo stilista statunitense si mette in disparte. A prendersi gli onori della collezione sarà Italo Zucchelli, con un passato da Jil Sander e aiutante di Calvin, da quattro anni, per la linea uomo. Per la donna invece a disegnare la collezione è Francisco Costa, che esordirà in prima persona a settembre, a New York. Il sessantenne stilista (che confessa a Women's Wear Daily di essersi finalmente dedicato seriamente a disintossicarsi) continuerà però ad avere un ruolo come consulente creativo.(ANSA). FIL
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COW BOY MODERNO



Un film ambientato in diverse location dal West all'Est Europa di fine secolo. Appariva così la sfilata di Cerruti 1881 presentata lunedì a Milano nell'ambito della settimana della moda. In effetti dalla casa di moda hanno spiegato che la collezione è stata realizzata proprio pensando a una pellicola proiettata a diverse velocità e dal film "Dust" di Milcho Manchevski è stato ripreso il concept di una collezione che ha fuso passato e presente. I protagonisti della sfilata sono stati tanto eroi buoni - vestiti di tonalità speziate - che personaggi cattivi - con addosso colori neutri e color sabbia. Gli abiti, disegnati da Adrian Smith, sono stati presentati tanto nella versione modellata, che nei volumi più ampi e comodi. E per il giorno anche pantaloni da pistolero del Western ripensati in tessuti moderni e colorati e magari abbinati a giacche eleganti e maglie da cow boy. A dominare la scena tanto blu notte, ma anche colori come il tamarindo, l'arancione bruciato ed il nocciola. A partire dalla collezione del prossimo anno tutto sarà firmato Cerruti 1881. Le diverse linee saranno invece tra loro contraddistinte da un'etichetta nera con un diverso tratto colorato (grigio, cobalto o arancio per la prima linea per quella a diffusione e quella sportwear). "Il restyling del marchio - hanno spiegato dalla casa di moda - è un vero e proprio ritorno all'essenza dei valori di casa Cerruti racchiusi e rappresentati da una cifra 1881". A margine della sfilata l'amministratore delegato del gruppo Fin.Part, che controlla la casa di moda, Gianluigi Facchini, ha dichiarato che la finanziaria sta puntando sempre più a focalizzarsi sul rilancio di Cerruti e di Pepper. La holding ha invece trattative in corso per dismettere le calzature (dopo che venerdì scorso è stata annunciata la cessione di Maska) e per realizzare una scissione della controllata Frette.







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Cowboys ride again in a bad world

By Matthew Temple

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Nicole Farhi has a cactus in the window and among the Tom Ford relics at Gucci is a stetson or two. Think these are artefacts? Think again. They are signifiers, and what they are signifying is this: the cowboy look just rode into town, trailing questions thorny as any *saguaro*. Specifically: Does corral chic revive a simpler age of pioneers and honest masculinity? Or is it just plain camp?

The essence of the cowboy was distilled by writer Joan Didion in a eulogy to the greatest rancher that never was, John Wayne. It goes something like this: in a world where venality rules, he [Wayne] suggests another world where men moved free, lived by their own code and always rode off with the girl to that "bend in the river where the cottonwoods grow". These were honest men with raw masculinity, if you ignore banditry and suspect forenames: Jesse, Marion, Butch.

Nicole Farhi echoes Didion's view. Cowboys are deemed loyal, hardworking, adventurous, dangerous and sexy: "They're fundamentally blokes," Farhi says. Hence Farhi's collection, inspired by Avedon's photo essays and the colours of Wim Wenders' *Paris, Texas*, uses worn-looking fabrics, distressed denims and washed-out fringed suede jackets, and avoids rugged overload with delicate voile checked shirts and cowboy motif T-shirts. It's "relaxed and easy" and the atavistic references make it "seem very real" (if she does say so herself).

Though world events made continuing her previous military theme "uncomfortable", Farhi's cowboy isn't a counterpoint to global turbulence. Functional American workwear was simply a "natural progression". And Farhi is no lonesome cowgirl this season. Gucci offers "rodeo-light" with washed denim bootleg jeans, floral print western shirts, tobacco leather patchwork jackets and beaver cowboy hats, while Miu Miu's bootlegs in swish fabrics and decorated muslin shirts offer a romantic version of the same iconic figure.

Meanwhile, John Galliano's stetson and suspender-wearing dudes come with no attempt at verisimilitude. And Paris-based Sebastien Meunier goes antithetical with his "Indian Joe" look (rawhide vest, bare chest, slashed leather chaps framing bootlace codpiece): "The Indian's image is sexier. He's less dressed, more muscular."

Not that cowboy-meets-catwalk is anything new, according to professor Laurel Wilson, Western dress expert at the University of Missouri. Cowboys became fashion icons in the 1870s when dime novelist Ned Buntline, author of countless cowboy sagas, gave William F. Cody the lead in his play, and the Wild West show was born. Cowboy equalled celebrity - and vanity.

"Cowboys were incredibly vain. Pay was spent on brand-name apparel like Coffeyville boots," says Wilson, debunking notions of self-effacing masculinity. By 1900, ranching was mundane but rodeo took over and with it came "even more flamboyant dress" (big hats, woolly chaps), later adopted as cowboy totems by the biggest driver of corral chic evolution: cinema.

Though John Wayne dismissed Westerns as fashion vehicles - "You can wear a blue shirt, or, if you're down in Monument Valley, you can wear a yellow shirt" - the catwalk embraces the genre, albeit more Butch Cassidy than Rooster Cogburn. Or even, in the case of Cerruti, the Balkan Western *Dust* by Milcho Manchevski, who chronicled a demythologised Wild West: "The good were good and the bad very bad. No *Hamlets* there."

The film is "more metropolitan and intellectual", says Cerruti 1881's Pier Davoli, themes reflected in the collection. Elegant-rugged Sundance suits, gunslinger coats and holster-like man bags all in dustbowl colours evoke *High Noon* meets high style. But Davoli insists Cerruti's cowboy wears the "form and colour of the Wild West without being tied to the traditional concepts portrayed in American movies". His hero isn't Wayne; it's Clint Eastwood, *il mascalzone* (the scoundrel): "A symbol of life without fear."

This fearlessness is reflected, tangentially, in the way men dress. "The cowboy represents a rugged masculinity men are rediscovering," says Davoli. "Today, like cowboys, men look simple but sure of themselves."

For masculine self-assuredness writ large, meet Larry "Bull" Mahan. Born in Oregon in 1943, Mahan entered his first rodeo aged 12. He left the professional circuit, aged 33, with six world championship wins and a place in the records. Larry Mahan is a cowboy's cowboy. He's also a fashion icon with a clothing range.

The fine-looking Mahan bucked the rodeo trend in the 1960s, with hair a tad longer and clothes a tad fancier. By 1969 he was modelling Jansen's Sportswear. It was a revelation for the kid from Oregon: "One shoot was in Majorca. I didn't know if that was north or south of Dallas." Rodeo old-timers were not impressed; in fact, says Mahan, "they were judgmental" - unlike horses, who "wouldn't care if you wormed them in a Gucci tux".

For Mahan, the cowboy look is about freedom. Early frontiersmen dreamed of a better life, he says. "It boiled down to the individual's right to do what he wanted - within the law." Fine. But isn't the stetson-wearing urban male simply asserting the right to look camp?

Adopting the "complete look" is tricky, says Nicole Farhi. Instead, find items with strong detailing that work with existing clothes: "Individual items are enduringly masculine - unless you add whips and chaps."

Music to the ears, perhaps, of Randy Jones, the iconic cowboy from the Village People pop group. For Jones, heir to a North Carolina tobacco plantation, cowboy dress was a second skin. Plus, he'd played a cowboy in advertising for Big Red chewing gum, so when the group formed he naturally wore the chaps in the relationship. At first, the costumes came from Jones' closet but the group's success soon had them dropping \$50,000 (£28,000) an outfit: "Even today that's Elton John prices."

Jones believes cowboy style's classic, basic elements make it "fine fodder for trendy designers to dredge up their whimsy". (He's a big fan of Tom Ford, whom he knew as a "cute young model in 1981". He doesn't embellish.) Moreover, the "subtle yet sturdy" image means "women wanna lay ya and other men wanna be your best friend. Some men wanna lay ya too."

But camp, never. Regular guys from the cowboy states would kill if you called them that. A stetson in Manhattan could also be trickier unless the guy has the "confidence and attitude to pull it off". That said, Jones' cowboy hat and boots have landed him in trouble. Of course: "They were all I had on at the time."

DETAILS

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<http://www.gucci.com/>;

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