



Fall-Winter 2023

The soundwave of Italo house music that washed over England in the 1980s and early '90s became defining for the British club scene of the time. With roots in the cosmic genre that inspired Balearic beat and scored the Italian dancefloors of the late '70s, it exemplified the international influence of Italian music culture. For her Fall-Winter 2023 show at Pitti Immagine – her first-ever outside of London – Martine Rose pays homage to the impact of this culture in a presentation that evokes the era's louche nightclubbing environment. An escapist moment of fun and release, it is dedicated to the local community of Florence.

Music from local Florentine dance legends, New Wave bands from Bologna and Italian club tracks spanning the '70s to today conjures the spirit of the club scene within the columned loggia of the Mercato Nuovo. Built in the mid-1500s, the market place served as a point of commerce for the citizens of Florence and houses the Fontana del Porcellino – the city's good-luck charm – as well as the pietra dello scandalo: the spot where those who couldn't pay their debts received public bum-spankings during the Renaissance. Today, the loggia's souvenir stalls reflect the tourism associated with the city, but the authentic community of Florence is alive and kicking.

The show's cast features a mix of local heroes, Calcio Fiorentino footballers, everyday Florentines, and friends of the brand from London. Together, they establish a set of plural masculinities for the collection, which freely splice codes traditionally ascribed to the men's and women's wardrobes, on costume, and on different poles of formality and seriousness. The clubbing atmosphere informs a study of toy clothes converted into human proportion: warped and wonky, with stiff necklines and rigid cuts, the misshapen silhouette is induced in wadded sportswear, in fused and canvassed tailoring and shearling, and in boiled knits.

The toy shape is extremified in an overstuffed bubblegum puffer jacket with a tapered waist and a magnified collar and panels. The investigation paves the way for a focus on decorative costume in relation to masculinities, exercised in American Western clothing with fringing laser-cut from the same cloths as the garments themselves and exaggerated, prettifying sleeve rolls. Low-rise bootcut and wide-leg denim trousers appear in three washes – Noughties, Dirty and Yellow – some amplified with buckled waistbands and ripped-and-worn wide denim belts. Knitwear spans boiled merino cables, ultra-light fair isle mesh tops, and fuzzy brushed merino kid mohair knits.

Tailoring and workwear appear in jumbo corduroys, washed nylons and cottons, and sartorial fabrics evocative of the 1980s. In men's tailoring, the collection's musical premise generates a New Wave-inspired silhouette: sharp, spare and fluid, jackets are boxy, cropped and stripped of decoration, their lapels turned in for a minimal effect, while wrapped coat-dresses for women integrate trouser elements into their side panels. The constructions link to BuyOneGetOneFree tailored jumpsuits, which create the illusion of a two-piece suit from the front. Tailored bumster trousers cut with sober fronts reveal much cheekier backs, loosely structured but draped around the bum.

Shoes warp the archetypes of the classic men's wardrobe, imbuing traditional gentleman's boots and slippers with snout- or bulb-shaped toes, and amplifying the square construction of chain-adorned loafers. Revealing the next chapter of the Nike x Martine Rose collaboration, the collection debuts a new blue and black colourway of the Shox MR4 trainer with a print inspired by 1990s' goalkeeper

jerseys. Reimagining an array of UGG slippers by hand-dying their signature sheepskin, the Southern California brand's characteristic silhouettes are interpreted through the spirit of club-era customisation. A Folded Boot Bag based on those footballers carry their boots in morphs with the codes of a ladies' evening clutch, while Fuck-Up Bags – imagined as an apologetic gift bag from a boy- or girlfriend who has messed up – play with proportions for comic effect.

Jewellery is created in a collaboration with the New York City-based jeweller LL, LLC founded by the interdisciplinary artist and designer Lia Lowenthal, whose work investigates how social histories become reproduced through formal and functional qualities of objects. Employing iconic feminist symbols and slogans from the 1960s and '70s, the pieces reflect on the need for repetition of historical battles for human rights and gender equality in society today. Founded in experimentation and self-expression, the collection's beauty looks are created using makeup by Byredo.

Credit Sheet

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