

fabric, and then putting them together, we make it three-dimensional again: a video accompanies the work.

French Aurèle Chadaine has presented a structured installation, *Sleeping Beauty*, where she has interpreted the memory of that story her grandmother used to tell her by showing her blown up back and white portrait accompanied by the outline of a sewing machine, and a hand-made white felt coat.

A collateral invitational exhibition *The Sculptural Dress – Contaminations Between Fashion and Art*, under the curatorship of Gina Morandini and Lydia Predominato, show oeuvres by artists who work on the transient border between experimental fashion and art. We would like to mention *Two Women* by Teodolinda Caorlin, two full figure bas lice tapestry portraits, Giuliana Balbi's *Scent's Dress, Size M*, a scented dress consisting of narrow photo strip cuttings, Luciana Costa Ginello's *Tanabata*, a minimalist white hide kimono embellished with cuttings containing precious buttons, Caterina Crepax' *Queen Bee*, a funny dress of different kinds of paper, Dutch Yvonne Struys' *Collar* which mixes hand-made paper with leather and horse hair with a strong impact. Mauro Molinari presents his *Fantômes*, woman's shoes coated with etched and painted paper, and Turkish Suhandan Ozay Demirkan reposes ancient traditional Anatolian footwear in carik fiber.

Three Italian institutes have presented their students' work: the Textile Culture course of the Bologna Academy of Fine Arts with padded or felt sculptural dresses decorated with xilo prints, Koefia International Academy of Haute Couture and Art of Costume, Rome, and the Digital Textile Design Course of AFOL Milano-Moda, with the ink jet printed fabrics of the Achille Pinto company.



Le Arti Tessili



by Renata Pompas



One of the most innovative solutions to contrast the economic crisis which has stricken the Italian textile sector, one of the most prestigious ones in the world, is that offered by digital and ink jet printing. It is a revolutionary technology that is able to deeply modify this sector from the production, project and timing angle which is the driving force of the textile process.

The Digital Textile Design post-diploma course at AFOL Milano -Moda (Italy) now shapes the new digital textile designer.

The students present at the "Valcellina Award. International contemporary Textile Art competition" an installation of 12 textile panels - projected with Adobe Photoshop and Adobe Illustrator - inspired by three heterogeneous trends each different in cultural and geographic derivation:

*Art Nouveau* geometries, reptile skins and Chinese flowers, which have been assembled according to *Bizarre* French Style of XVII century, with offbeat solutions and typologies.

A palette of 40 colours, subdivided into 4 thematic and perceptible categories, unifies the various proposals although differently presented.

The 12 panels have been completed thanks to Achille Pinto spa's support, a firm that provided the ink jet machines and the necessary fabrics. The work has been made by the following students: Silvia Azzati, Sara De Rocca, Gabriella Degl'Innocenti, Silvia Lo Presti, Sachie Nabuchi, Marcella Renna, Nalin, Thongchaiprasit, Sonia Voipe, Erika Zanette, Laura Di Gloria, Anna Faccioli