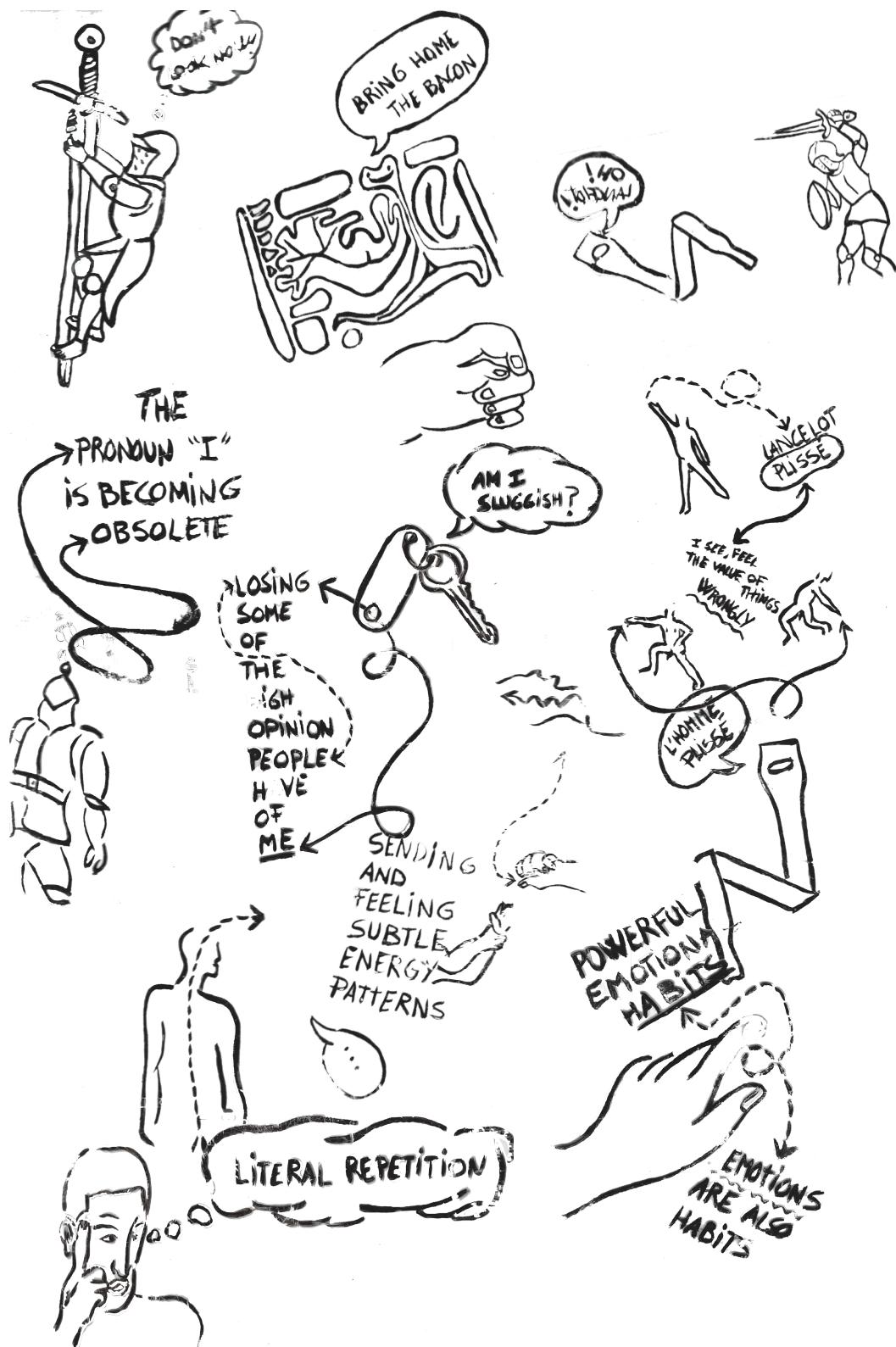


The image consists of a grid of text and a central wavy pattern. The grid contains the words "PLISSE Lancelot" repeated multiple times in a black serif font. A vertical column of the same text is positioned on the left side of the grid. In the center of the grid is a large, square graphic element featuring a dense, wavy pattern of black and white horizontal lines, creating a striped effect.



Robert Bresson – No. Escribí el guión de *Lancelot du Lac* hace veinte años, y luego lo metí en un cajón donde permaneció apartado de mí hasta el año pasado.

Jean-Louis Ezine – Hay una frase de Gracq que quizás se podría inscribir al margen de su película: "La conquista del grial representa [...] una aspiración –terrenal y casi nietzscheana– a la superhumanidad".

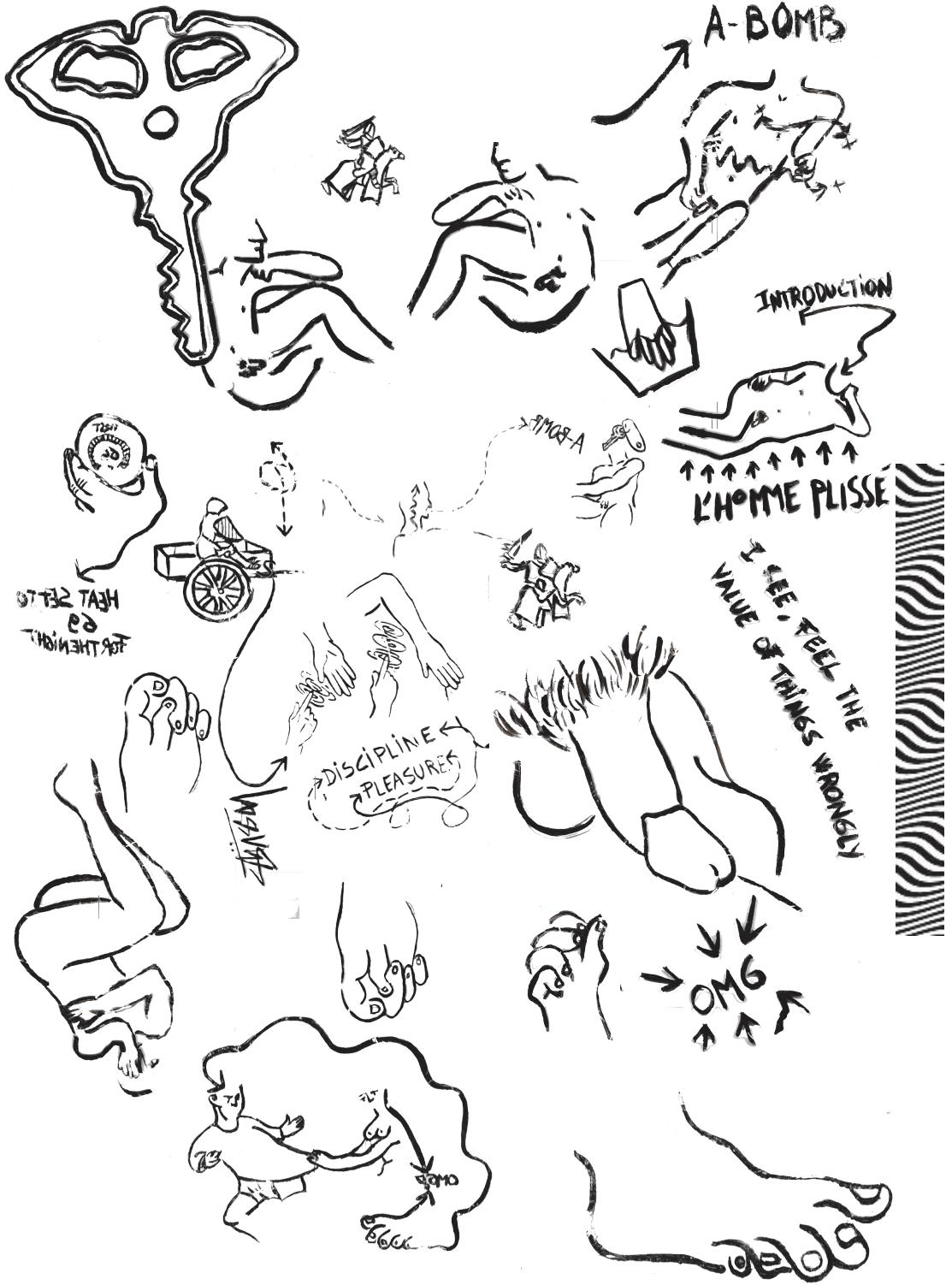
R.B.– Sí pero hoy en día esa aspiración se refiere más bien a una supermaquinización que a destruirse. Una de las características de nuestra época es la de no prestar atención.

J.L.E.– Sin embargo, Lancelot no es un héroe romántico...

R.B.– El romanticismo es quizás una invención de los novelistas y los dramaturgos. Es también una manera de escribir. Si realmente nos acercamos a las personas y logramos suprimir lo que nos distancia –cosa que el cinematógrafo permite–, ¿qué sentido queda al término *romanticismo*? No mucho.

Fragmento de una entrevista en *Nouvelles littéraires*, 23 de septiembre de 1974

"I did not want to be labelled the designer who survived the atomic bomb, and therefore I have always avoided questions about Hiroshima." (Issey Miyake)



clothes the human body in a particular way that alters perception and, in the case of Issey Miyake's "Pleats Please", starts to change the way people think about the extreme of fashion through the permanent pleating of garments. At a socioeconomic level, garments are subject to the persistent stylistic preferences of consumers who are influenced by marketing strategies and professed loyalty to a brand, but his work also has a lasting significance in altering the perception of how dresses are worn; a shift that was initially created through the way the fabric was woven. An exclusive inquiry into technique can leave narratives and symbolic meaning stranded; but, dialectically, it can fulfill an auxiliary function that is required

to document the status of a system. In a context, scientific gains are made through mechanical processes. A critical analysis of the cultural role of fashion as in the case of Issey Miyake's "Pleats Please" collection, however, reveals that the garment is not just a means to express a particular style or aesthetic, but also a means to explore the relationship between the body and the environment.

techne.

To explore briefly the above distinctions between intuition and the conceptual reversal of working practices and the resulting inquiry into structural innovation, some examples from the treatment of yarns and textiles might be useful. Since 1988, Issey Miyake has used fabrics woven from high-grade polyester threads in his "Pleats Please" collections.<sup>18</sup> These fabrics are cut and sewn together as patterns that are two-and-a-half to three times bigger than the final garment. The material is folded, ironed, and oversewn to create straight lines. It is subsequently sandwiched between two layers of form-giving papers and fed into a heat press. The garments emerge with a particular surface texture and with permanent pleats, which are directed so that they allow specific vertical, horizontal, or diagonal movement for the fabrics and provide them with concrete flexibility. They create a space around the body in which movements are contained; a specific gesture might be linked to the fabric shell or contrast with it, as for example when a wearer's forward step results in the vertical bounce of a dress through a succession of hoops inside the fabric that rise from the hem to the bustline.

I FIND IT HARD  
NOT TO LOOK INTO  
IT AGAIN AND AGAIN.  
THAT IS,  
I WANT TO LOOK  
INTO IT  
AGAIN AND AGAIN  
EVEN THOUGH  
I KNOW THAT IS  
BAD FOR MY EYES





LITERAL REPETITION

SENDING  
AND  
FEELING  
SUBTLE  
ENERGY  
PATTERNS

PLISSÉ

BETTER & BETTER  
AT AN  
EXPANDING SERIES  
OF  
REPETITIVE  
GESTURES

I REALLY WANT TO CLEAR  
MY LIFE TO MAKE IT  
SO THAT I HAVE  
TO MAKE AS FEW  
DECISIONS AS POSSIBLE  
ABOUT ANYTHING

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