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PRESENTS

JEAN PAUL GAULTIER
BY
OLIVIER ROUSTEING



DIFFERENT GENERATION, SAME SPIRIT

SUMMARY

Jean Paul Gaultier presented his last collection in a spectacular fashion show in January 2020 at the Théâtre du Châtelet to celebrate his 50 years of fashion design.

Since then, the fashion house's Haute Couture collections have been designed by a different designer each fashion season. In a major event, the French fashion house announced that Olivier Rousteing will be presenting the next couture collection in July 2022.

In 2011, at only 25 years old, Olivier Rousteing took over the artistic direction of Balmain, returning this great fashion house founded in 1945 to its glory with flamboyant fashion shows, collections worn by the most prominent celebrities and a sensational media presence.

Jean Paul Gaultier and Olivier Rousteing both drew inspiration from military surplus and navy clothing and share a taste for flamboyance. It is therefore the reinterpretation of codes that he already knows well, that Olivier Rousteing will undertake in the weeks leading up to the show. We follow him throughout the creative process, from the first sketches to the first paintings, his rediscovery of the Gaultier archives, his exchanges with the first hands and the first fittings. On the day of the show, we will be present in the showroom, backstage and at the guest entrance to capture this event from every angle. From the 100% models' booth to the handpicked guests, among them Rihanna, the Kardashians, Neymar. We film Olivier Rousteing's final adjustments on the models, before they set off on the catwalk, traditionally located at the fashion house's headquarters on Boulevard Saint Martin in Paris. We collect the public's feedback, as soon as the fashion show is over.

A few days later, we interview Jean Paul Gaultier himself, to get his take on the interpretation of his legacy, of what is the House of Gaultier, by the talented Olivier Rousteing.

This documentary is intended to be funny; punctuated by Olivier Rousteing's energy, joy and humor; but it is also an opportunity to observe a unique event in fashion: the meeting of two of the greatest contemporary fashion designers. Discover how one adapts and tames the other's codes and vision, through a different prism and vision. The Jean Paul Gaultier collection by Olivier Rousteing will surely remain marked in the history of fashion as a great moment of creation: it is this story that we want to tell.

THE AUTHOR'S NOTE OF INTENT

Olivier Rousteing - Jean Paul Gaultier: two fashion designers and several things in common

For several years now, I have been following and documenting the fashion shows, the evolution of the fashion houses, the comings and goings of the designers. I love to dissect the brands' codes, I remain fascinated by the Parisian workshops, the first hands, the skilled seamstresses, their backgrounds, their stories and the feats they are capable of. Sometimes I've stumbled upon the right show at the right time, presentations where something suddenly reveals itself, where the tide turns, where we feel that a revolution is happening before our eyes, for the fashion world but also for society, for its vision of the body, whether it's for women or men. But it also happens that we know in advance what will be these pivotal shows. We hear about the arrival of a new artistic director, or a collaboration. This time it's the case with the announcement that Olivier Rousteing, current artistic director of Balmain, will take charge of the next Jean Paul Gaultier couture collection.

On the one hand Jean Paul Gaultier, known as the *"enfant terrible"* of fashion. A designer from a modest family, living in a low-income housing project in the Paris outskirts. At the time, fashion was made in couture, the ready-to-wear almost did not exist. The designers were almost all from the most privileged classes of society. Once adult, he started, amazed by his energy and his audacity, shocked because of his choices and his references: piercings, tattoos, punks, symbols of rebellion at the time. Men kissing men, men in skirts, naked women without being really naked, women making the first move. He stood up for his desire to present all populations, all skin colors, all bodies, all sexualities and opened wide the window of the suffocating living room that was fashion at that time. And it worked, he became part of this new generation of designers who would make the fashion of the second part of the twentieth century and the beginning of the twenty-first. Who would rock the luxury ready-to-wear. He would dress the greatest stars and his perfumes would become best sellers in all perfume shops.

On the other hand, Olivier Rousteing. born under X, adopted at only a few months. Top of his class since he started school, the youngest fashion designer to head a French fashion house since Yves Saint Laurent at Dior, and the first Black fashion designer to head a house at all. A prodigy therefore, a special case, an inspiration for many young boys and girls who never get represented in these circles. Olivier Rousteing has masterfully raised the turnover of the House of Balmain, founded in 1945 by Pierre Balmain, and which in 2011 when the young man arrived was no longer really top of the trend. Olivier Rousteing multiplied the turnover by five, his style became the reference of the 2010s to the point that it became the Balmain style officially. The lines between what is Balmain and what is Rousteing are blurred. One is hard to envision without the other. He has made himself indispensable. He too has led his revolution through fashion, as Jean Paul Gaultier had done before: his modeling booths are always mixed, his muses are also from the showbusiness industry and are always prominent figures in popular culture:

Rihanna, Beyoncé, Kim Kardashian. The Balmain woman is a woman who can have curves without hiding them, which in the 2010s was not the norm yet. Olivier Rousteing was quick to appreciate his era, an era of individual media coverage, social media, selfies and reality TV. He plays with it, knows its workings by heart, and is the fashion designer with the most followers on instagram even today.

It is the encounter between two fashion designers who, from the outside, seem completely different. One is passionate about England, the punks and the underground culture. The other with a taste for glitz, for excess, that certainly does not go unnoticed; friend of all the biggest pop stars of the 2000s, the biggest influencers and the Ballon d'Or winners.

But on the inside, and this is what I want to document, these two fashion designers share many passions and inspirations. Both from humble backgrounds, not destined to become fashion icons at all, they made their way through the obstacles and once they got there, they never stopped hammering the messages they believed in. To put forward the people and references that could be considered too popular in fashion. They participated in opening up this industry, making it breathe, changing things.

When Olivier Rousteing climbed the steps of Jean Paul Gaultier, some saw it as a strange collaboration. I see it as a nice twist of fate, and ultimately an absolutely logical continuation of Jean Paul Gaultier's legacy.

How does one make a fashion designer's legacy their own?

My documentaries, as different as they are, all share my desire to understand, dissect and explain the creative process of fashion. Whether it's documenting the last 24 hours before a fashion show, the preparation of a couture collection in Parisian workshops with technical explanations from the first hands, or a masterclass of a great fashion designer as in my documentary *Jean Paul Gaultier at work*.

I have not yet had the opportunity to follow a fashion designer who is currently the artistic director of a major fashion house, invited to another house to design a one-off collection. And that with the initial fashion designer still alive and present in the room.

This documentary is for me a double opportunity:

The first is to continue my saga about Jean Paul Gaultier. The day before Jean Paul Gaultier presented the last 24 hours before a Jean Paul Gaultier fashion show. *Jean Paul Gaultier at work* was a look back on the fashion designer's great creations, with the master himself. Finally, *Jean Paul Gaultier's last show* documented Jean Paul Gaultier's last show, which was also the anniversary of his 50 years of creation. He then decided to leave his own house and retire from his position as artistic director.

With this documentary, I would like to show how a house continues to live when its eponymous creator is no longer there, even though he is still alive. The House of Gaultier is different from other houses in that it has chosen to change artistic directors every season. It will be a different person each season who will present their interpretation of the Jean Paul Gaultier legacy.

This documentary represents the latest chapter in the history of fashion for the House of Gaultier.

The second is to witness the creative process of a guest: Olivier Rousteing, chosen for the July 2022 couture, won't stay more than 6 months at the House of Gaultier. He will have to adopt the essence of the fashion house, explore the archives, discover or rediscover Mr. Gaultier's creations. He will also have to work with teams that he does not know personally. Although these are sewing workshops and he is a regular at Balmain, he will discover new ways of doing things, different traditions, different techniques, superstitions and quirks among the seamstresses.

I am intrigued to see how the legacy of a house is studied: a contemporary story that Olivier Rousteing remembers, unlike the story of Pierre Balmain who died in 1982. It will also be interesting to see how a designer mixes his codes and his style with another's signature, although he is not there for a long time. How to find the right balance between completely erasing himself before the Gaultier imprint and imposing an aesthetic that does not suit the House.

Loïc Prigent



DIRECTOR'S NOTE OF INTENT

Here is your very VIP invite for a 360 degree view of the fashion show

To capture this event in the history of fashion, I prefer the sequence shot. The filming therefore requires some flexibility: it is necessary to leave room for the unexpected, for moments of tension, for a dress that is not finished on time, for an embroidery that breaks. But also for moments of complicity, laughter during sleepless nights, teamwork in the workshops, their quirks and their endearing superstitions. For this, two film crews are present in the fashion house, which has no less than five floors. You have to be at Olivier Rousteing's side during fittings, fabric meetings, his trips between his home and the rue Saint Martin, and also at the side of the first hands, following the dresses as they go up and down the marble stairs, between alterations and presentations to the fashion designer. It's a long filming process, House of Gaultier's teams get used to our presence, we become part of the event's organization, we become part of the building little by little. This also allows us to follow the evolution of the outfits, to see that a skirt is finally cancelled, that black pants finally became pink and embroidered. To document how a collection is not something defined from the beginning but how the work of the designer evolves, that it is a discussion also with the workshops, in movement.

On the day of the show, we are three teams: again, this allows us a 360 degree view of the day. We are backstage with the make-up artists, the hairdressers, the models and the dressers, during the rehearsals with the director, that is to say with all those who make a fashion show possible, like a play.

We are also with Olivier Rousteing, as if on his shoulder, we follow the last moments of stress, doubt, emotion during the fashion show, the cheers of the models and the congratulations of the guests.

Finally, we are in the room, the viewer becomes a VIP guest too. We discuss with the actresses, the singers. We marvel at the parade that takes place before our eyes. We live the Haute Couture hustle and bustle from all sides, we are in the heart of the Parisian fashion hive.

An exclusive interview with Jean Paul Gaultier

This documentary will also have the particularity of having Mr. Jean Paul Gaultier himself as a voice-over artist. Like a sports journalist commenting on a soccer game, the fashion designer will give us his impressions and interpretations of Olivier Rousteing's work at his former fashion house.

Indeed, a few days after the show, we return to the workshop to interview Jean Paul Gaultier about the collection he discovered at the same time as the guests, sitting in the theater of the fashion house. Jean Paul Gaultier gives us the keys to understanding the work of his successor for a season. He explains the codes of the Jean Paul Gaultier style, the origins, the influences, he tells us the first time that a certain outfit was paraded, the press and public's response. The criticisms that he has then suffered. He is the one who can explain to the viewers how complicated and long the elaboration of a collection is, it is a long-term work that requires cold blood, patience, a lot of confidence in one's vision and in one's teams.

He comments on Olivier Rousteing's moments of doubt and anguish, in a compassionate and wise way. With his always irreverent humor, he tells anecdotes about his former teams, who are still present in the workshops and this time find themselves collaborating with Olivier Rousteing. He laughs at the nonsense that happens backstage at a fashion show when the hair and makeup artists, models and dressers are there and the outfits are still not fully designed. When everyone is wondering if they will be ready in time, that is, in less than an hour. It makes him smile, it reminds him of good times, somehow he seems relieved not to have to deal with so much stage fright anymore. Or maybe he is nostalgic?

Loïc Prigent



SYNOPSIS

Paris in the middle of a heat wave, it's the end of June 2022 on rue Saint Martin. A black sedan arrives outside 325th street, a young man all dressed in black gets out, large sunglasses on his nose and says hello: "Prigent you are already here! You're not letting go of me anymore!"

It is Olivier Rousteing, 37, artistic director of Balmain, who arrives early at the House of Gaultier's headquarters.

The Haute Couture fashion week begins in less than a week in Paris. Since Mr. Gaultier's withdrawal from the eponymous House, designers succeed each season to offer a collection Jean Paul Gaultier Haute Couture. And for the autumn-winter 2022-2023 collection, Olivier Rousteing has been chosen.

This is the first time that a designer working in such an important House, namely Balmain, will give his vision of the bold House created in 1982. One flamboyant and used to the jet-set, the other rebel and avant-garde, everything seems to oppose the two designers. But this fashion show could well reveal the opposite.

THE HOUSE OF GAULTIER: AN EVERLASTING STORY

1) The House of Gaultier: An internationally renowned House

In 1996, Jean Paul Gaultier, nicknamed "the enfant terrible of fashion", started working in Haute Couture. After 20 years of ready-to-wear, the platinum-haired designer with the mischievous eye decided to enter this milieu previously reserved for the upper classes of French society. The industry was dusty at the time, overtaken by the rise of ready-to-wear and the new generation of fashion designers that had shaken up the 1970s and 1980s, including Jean Paul Gaultier. Until then, the fashion designers were mainly from the wealthy bourgeoisie, or even from the old aristocracy. Some, like Coco Chanel, did everything to erase their working-class background and become more snobbish than the snobs. But the arrival of a new generation is cracking this old system: young fashion designers who claim their social background, their codes and the desire to put everything down to build a new world.

Jean Paul Gaultier was born in 1952 in Arcueil and grew up in a low-income housing project in the Paris outskirts. He started out in renowned fashion houses, then decided to start his own business in 1974 by launching his first collection at the Palais de la Découverte. The first collections were a commercial flop but attracted attention, and soon he became the fashion designer to watch, the rising star, provoking and offending with skirts for men, corsets for women in the middle of the sexual revolution, punks and piercings. The biggest stars came to see him, like Sheila for her concert at Le Zénith in 1985. Madonna in 1990 for her Blond Ambition Tour, as well as Mylène Farmer in her video clips the same year. Jean Paul Gaultier became one of the greatest fashion designers of his generation, his sewing workshops became recognized worldwide. In January 2020, a few weeks before the beginning of the pandemic, he decided to present his last couture collection, having already stopped doing ready-to-wear. His farewell to the world of fashion was at the Châtelet theater, between laughter, reunion, tears and backstage in turmoil. At the end of the show, no one knew what would happen to this fashion house that had become the most accepted of the

irreverent houses.

A few months later, the announcement was made: Jean Paul Gaultier left his spot to the new creation of fashion. Artistic directors will succeed one another to interpret each season the codes and DNA of the fashion house. All have of course been influenced in one way or another by the Gaultier legacy. The fashion designer explains his decision by looking back on his own experience: "When Christian Lacroix left Patou in 1987 to create his own house, I thought it would be a good idea to have different designers, such as Vivienne Westwood and Thierry Mugler, design the collection every season. I was just an assistant at the time and when I presented the idea to my boss, he told me it was too expensive. Now it's my turn, and I want someone I admire to bring their perspective to Gaultier. When I was artistic director at Hermès from 2003 to 2010, my style was almost the opposite of Hermès. I like to see what happens when a designer takes on the spirit of a house."

Previously, Chitose Abe, the Japanese designer of Sacai, and Glenn Martens, the Belgian designer behind Y/Project, have come and gone. But for the first time, Jean Paul Gaultier has called on a major name in the fashion world, who has been at the helm of one of France's leading fashion houses for more than ten years: Olivier Rousteing.

2) The arrival of Olivier Rousteing for couture in July 2022

We enter the mansion that serves as the house of Gaultier's headquarters, following Olivier Rousteing. It is no longer the first time he enters, already when Mr. was still present, he came to attend his fashion shows. For the past few weeks, he has been coming every Friday, in parallel with his creation at Balmain, to prepare the fall/winter 2022 couture collection. The young designer explains to us the symbolism that this building represents for him, the grand marble staircase, the couture salon, the theater that has seen dozens and dozens of fashion shows, endless fashion shows as Jean Paul Gaultier liked them. Olivier Rousteing is used to exceptional environments, parties where only VIPs are allowed, jets, private chauffeurs, but still: to enter Jean Paul Gaultier's home every Friday morning to design the next collection, it is no small thing. Olivier the child, Olivier the teenager, Olivier the young fashion school student is still surprised inside, congratulates himself a little.

Olivier Rousteing was born in 1985, he was born under X. He grew up with loving parents and was top of his class every year. At the age of 18, he left for Rome, sending his application to Roberto Cavalli in the hope of getting an internship. He finally got a contract as a stylist, before being promoted to designer of the ready-to-wear collections. In 2009, he was hired by Balmain to be in charge of the creation workshop. Two years later, in 2011, he was consecrated: at only 25 years old, he became the youngest designer to head a French fashion house since Yves Saint Laurent at Dior. The House of Balmain was then in the abyss, dusty and on the decline. Olivier Rousteing is a bold move. A winning move: in less than ten years, he multiplied the turnover of the business by five. His Balmain style became the iconic of the 2010s: dresses with low necklines, covered with stones, embroidery, rhinestones, square shoulders, caning, Fabergé egg-like ornaments, tanned women who cross the catwalks like Amazon warriors. The "Balmain army" quickly made a reputation for itself, the biggest pop stars of the day wore nothing but Balmain, became muses, came to greet him backstage: Beyoncé, Rihanna, Jennifer Lopez. It was the crowning of a new prince of fashion, the first black skinned designer to take over a French haute couture house, an industry that was still overwhelmingly white.

The Rousteing revolution includes his references, he opens his shows to celebrities sometimes shunned, snobbed by the press agents: the Kardashians, soccer players, rappers. The designer wants to celebrate his adolescence, his references, he puts forward a culture that is not that of the old guard, but that of teenagers in the 2000s. Without knowing it, he repeats the same logic as Jean Paul Gaultier in his time. He puts the ball back in the center, he questions the rules and conventions of this fashion world, he shakes up the regulars a bit, he brings in new people on his front row. And once again, like 40 years before him, it works. Olivier Rousteing has sniffed out his era, he has adopted social media and reality TV stars before others, he has integrated the fifteen minutes of fame for all that Andy Warhol had anticipated.

THE EVENT: THE SHOW WHERE TRADITION MEETS RENEWAL

1) The tradition of the Jean Paul Gaultier haute couture show

On the third floor of the building, we find the of the House of Gaultier's workshops. Many of the first hands have worked for decades with Mr. Gaultier. 2020 is still yesterday, they remember well the requirement, the rhythm and the efficiency that required Jean Paul Gaultier's creativity. They are among the best hands in Paris and therefore in international couture. Among them, several young designers are also present. The house has always trained the next generations, all of them have been amazed and inspired by Gaultier's career and style.

On the sewing tables are displayed the creations imagined by Olivier Rousteing. We find his taste for embroidery, the sculpture of the body by the seams or the visible bones on the piece of garment. It is a similarity he has with Jean Paul Gaultier: the fascination and celebration of the female body; and even more, the female body in all its aspects. Jean Paul Gaultier was the first to have models of different heights and weights on the catwalk. The first to celebrate curves, breasts, buttocks, to sublimate them too, to underline them like a painter. Olivier Rousteing was the first to celebrate Beyoncé's, Rihanna's or Kim Kardashian's bodies at a time when the catwalks were still full of blond and white models, endlessly copied and pasted, and a trivialized but taboo slimness.

Further on, a young designer makes the changes requested by Olivier Rousteing on an iconic piece: a marinière. A Jean Paul Gaultier fashion show is difficult to envision without a marinière. Olivier Rousteing is himself a fan. It is a code that both men share, a fantasy of the sailor and also a nod to France. But this is not their only thing in common: the Balmain Army is also named after Olivier Rousteing's attraction to military style, the khaki color present in almost every one of his collections, and the use of the military dress codes, its boots, its bags, its straps. But Jean Paul Gaultier was the first to reinterpret the military clothing that he found himself in surplus, in thrift stores. Camouflage became one of his famous dress codes, revisited in taffeta gala dress, in semi-sadomasochistic suit, in total jeans style.

The first hands and the seamstresses explain the technique, how the demands of one differ from those of the other. How their wishes and their way of working are also similar. It is a rare moment in the fashion world: when two great designers cross paths, when an echo is heard, and when those who witness it have known both designers. It is therefore a testimony of the time of fashion, of evolution, of its traditions that are not lost and of those that we prefer to let go. Of the world that evolves.

Olivier Rousteing joins us. We discover a complicity that has formed with these workshops. He teases the first hand blurred, she had to redo the sleeves of a dress that did not match the designer's vision, which perfects up to the last minute before the show. "When you've worked with Mr. Gaultier, that's not going to make you give up!" The two laugh. Olivier Rousteing tells us that these Fridays spent with Mr. Gaultier's teams are a refreshment. It's like entering a family that accepts you with open arms to share their rituals, stories and little habits. The days are long, but the atmosphere is collegial. The outfits are not ready but the cohesion is there, everyone is exhausted, excited, the teams are amused by Olivier Rousteing's reinterpretation of the archives, his reading of outfits for which some of the dressmakers were already present. Olivier Rousteing discovers other methods, underlines their incredible know-how and efficiency. Everyone wonders what Jean Paul Gaultier will say when he will discover the collection, on the podium of the House theater like everyone else, because the designer never wants to see the creations before the D-day. He gives a free hand.

2) The Rousteing touch

Today is the day, the backstage area, set up in the theater of the house, as at the time of Jean Paul Gaultier, is filling up little by little. The make-up artists and hairdressers are already there. The seamstresses bring the couture dresses as the last threads and pearls are added. The models arrive, tired but excited to have been chosen for such an event. As always in Jean Paul Gaultier and Balmain fashion shows, the model booth has the most prominent stars: Bella Hadid, Gigi Hadid, Naomi Campbell, models who represent Gaultier's DNA but also Rousteing, model friends, supporters of the two designers.

Olivier Rousteing arrives, he spreads hugs and kisses, after the last nights of tireless work he looks exhausted but impatient at the idea that the guests and the press finally discover the collection on which he worked with the staff of the house on rue Saint Martin.

Rehearsals are taking place and are quite long: Olivier Rousteing, like his elder brother, is used to making collections with more than fifty appearances, often twice as many as his fellow fashion designers. Everything is meticulous to ensure a show as well as a fashion show.

Outside the building, the photographers begin to line up, the guests begin to arrive in dark cars. An audience has gathered on the other side of the road: young people who are often not yet of age. They have heard about the show

They are fashion fans, fans of Olivier Rousteing or hope to see an idol: will there be Rihanna? Is Kylie Jenner going to be there?

The room fills up little by little, the regular guests of the fashion show make predictions. It is an event, we know that we can expect a collection full of references to Mr. Gaultier's work. But we also know that there will be surprises, unexpected interpretations. The meeting of the two personalities intrigues. And then it's a Haute Couture collection: amazement is guaranteed.

Backstage, the models begin to be dressed. Sometimes two or even three dressers are needed because the dresses are so complicated, delicate to put on and heavy. The models already ready are lined up, the make-up artists make their final touches. Olivier Rousteing goes from one model to another to check the drop of a dress, the accessorization, a lock of hair. Everything must be perfect. The stakes are high: he doesn't often make couture collections, and the name Jean Paul Gaultier requires a certain level. And then Mr. Gaultier himself will be in the room. What will he think of this collection?

The last distinguished guests arrive: we meet soccer players, friends of Olivier Rousteing. Neymar to name but one, who does not miss a fashion show for women as for men. Kim Kardashian made the trip, she is also a close friend of the designer. We then discover the scope of the Rousteing influence: a new influence, a new world of power. Like Jean Paul Gaultier, Olivier Rousteing was able to meet the expectations of his generation. The previous designer used to parade all kinds of artists, from Dita Von Teese to Madonna, including Rita Mitsouko and Nabilla, which was unthinkable at the time. Olivier Rousteing brings the showbiz and makes them sit next to Carla Bruni, Catherine Deneuve, loyal fans of Jean Paul Gaultier. The two designers had the audacity to choose muses that raised eyebrows, muses referred to as "popular" because they represent a culture that is not often put forward by the elitist and closed world of fashion. Jean Paul Gaultier was a precursor in his choice to parade all social groups, all bodies, communities that were invisible at the time, such as the LGBTQ+ community, Black or mixed race models. During his castings, he even warned "broken faces welcome."

Olivier Rousteing can be seen in this sense as Jean Paul Gaultier's heir, or just someone who decided to put forward and assert his background, his references, what he wanted to see celebrated on his catwalk. His model booths during his fashion shows are always representative of a mixed race France, he celebrates all the beauties, the bodies are not only the slim ones. Women do not meet a single stereotype. "The role of fashion in general, not couture specifically, is to reflect on what's happening in society – it's the fruit of what's happening around the designer." said Jean Paul Gaultier. It seems that with the choice of Olivier Rousteing, Jean Paul Gaultier will be able to discover what's going on around the young man, his thoughts on today's society, in contrast to yesterday's codes of the House.

A voice suddenly resounds in the packed room: " please take your seats, the show is about to start." The music begins, resounds: Olivier Rousteing is a music lover, the great pop classics of the 80s, Michael Jackson. The music is therefore a must in his parade, his models parade like notes on a music score.

The first model bursts onto the catwalk and the Rousteing touch appears: amazons wearing marinières, dresses with accentuated shoulders with sets of transparency, the drawing of the bodies, the beauty of the curves in a nod to the Gaultier Vasarely collection. Trompe-l'oeil, camouflage, gala dresses and dresses to celebrate celibacy, fake piercings but reinterpreted in Rousteing's style, gold jewelry, like protections, armor. Women ready to seduce and conquer, powerful and independent women, androgyny and over-feminization. Jean Paul Gaultier's wardrobe in 2022, built by the same hands that already worked for him but through the eyes of a 37-year-old man. The French haute couture renewed, between traditional know-how and new technologies.

While the models follow one another, Jean Paul Gaultier's voice explains the references he sees in this work by Olivier Rousteing. The archives from which he could draw inspiration. He is also surprised by the parallels, the side steps, the findings of the young designer. He remembers specific collections, recounts memories of fittings with his favorite models, sleepless nights perfecting a corset. He knows the efforts, the work that such a collection requires.

The last model enters the backstage, and Olivier Rousteing appears to greet, followed by the entire booth as usual. He walks with folded hands, greets like a pop star, both shy and used to the big thrill ride of fashion.

He enters the backstage, cries of joy, applause, he is surrounded by all his models who congratulate him. The tears well up, the pressure goes down, another collection achieved. Very quickly the VIPs arrive to congratulate him, the press wants to know how this residency in a different house went. Olivier Rousteing regains his usual tranquility, serenely explains his discovery of the Jean Paul Gaultier archives, his astonishments and inspirations. Mr. Gaultier himself enters the backstage area that he has spent so much time in, greets the young Olivier Rousteing and congratulates him. The story comes full circle: the kid who dreamed of studying fashion magazines and the biggest names in couture has completed his residency with Jean Paul Gaultier.



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