

Biblical collaboration

From the intersection of two ground-breaking artists such as Damien Blottière and Alan Crocetti, one expects nothing but a revelation. However, what emerged from the collaboration of Parisian Arts School Duperré graduate and a Brazilian-born jewellery designer exceeded everyone's expectations.

Damien Blottière is a Visual Artist, for him photography is a tool from which he captures raw materials necessary for his visual research and it is through the collage that he choreographs his compositions. His works depict almost exclusively human bodies, the fragments of which have been rearranged in such a way that they give the impression of being in full expression of movement. Unlike many modern day photographers, Blottiere does not rely on digital editing software to manipulate his images. Instead choosing to physically cut his printed photographs and layer them on top of one another before re-photographing the final result. The photographs are his source material, only removing, adding and duplicating specific elements allows him to create works of art, a kind of two-dimensional choreography. Despite a rather modest group of fans on social media, Blottière's unique, immediately recognizable style brought him considerable commercial success. That's how he got discovered by the hottest name in the world of jewellery, no one other than Alan Crocetti.

Before founding his eponymous label, Brazilian creative Crocetti studied womenswear at Central Saint Martins, where he fell in love with the intricate process of jewellery-making. Employing non-traditional design techniques, Crocetti produces accessory pieces that not only elevate accessibility but reward individuality. Unisex earrings, ear cuffs, necklaces, and rings are crafted from noble metals, and precious and semi-precious stones. With a design style that sets it apart from the rest, Alan Crocetti purposely rearranges the conventions of jewellery so that everyone may take part.

The undeniable charm of the eye-catching creations of his brand can be partly attributed to the fascination with authenticity and storytelling, which is the common ground for both artists. Blottière craves with cutter bodies, making an association, the main character of his creation in a surrealist space. Crocetti's jewellery weaves together disparate concepts, from architecture and art to anatomical studies.

In September 2019, a diamond-encrusted chastity cage accessory debuted during Paris Fashion Week, styled on models wearing paper costumes of naked human bodies. That week the designer unveiled a series of images for his Spring 2020 collection, called "Flowers From Exile". As Crocetti explains the collection contemplates the multiple realities, interpretations and layers of human experience. It acknowledges how one-dimensional interpretations of who we are, isolate and alienate us from the complex process of growing and evolving. The first concept the designer contemplated was the idea of sin from conception, and the shame and guilt associated with human flesh and bodily sensations. "As I represented on the chastity necklace, morality reduces human desire to the dichotomy of SEX as CORRUPTION," the collection notes read. "As a designer, I personally felt push back for expressing my take on sex and sensuality. Despite relying on romance, art, and poetry, my work has been constantly

censored by social media platforms as if my photos could corrupt and desensitize individuals away from preconceived ideas of sacred intimacy."

"YOU KNOW I WAS BORN GUILTY, A SINNER FROM THE MOMENT OF CONCEPTION"

PSALM 51:5

These biblical concepts took form in an updated version of the brand's signature ear cuffs, a pair of "Gem in Heat" earrings and necklaces representing fire and "carnal sin," and a group of "Nachcash" pieces inspired by the serpent in the Garden of Eden, a paradox of sex and corruption.

"Flowers From Exile" combined with Damien Blottière's collage garments, create a new dimension of showcasing jewellery among visual art. Fashion using creative and artistic talents to nurture an industry. This is an applied art, which adhibits to an industry – an ephemeral universe that must be renewed constantly. Fashion rubs and is inspired by art; these two worlds meet and exchange.

"Fashion can be very conventional and boring. That's why bringing together two artists from different media works so well."



Alan Crocetti collection is entirely unisex, and even though gender-neutral fashion is not new, he exercises the masculinity and femininity in various permutations in fashion, regardless of the sex or gender. The pieces are adaptable, changing their perception based on the person who wears them. Damien Blottière's interpretation beautifully combines the intersexuality of the subjects. He intertwines the male, female and transsexual, reconfigures them, and creates unexpected juxtapositions of the sexes and genders. Blottière uses fashion to create a new concept of gender and identity in the design. Re-photographing his images creates shadows between layers that show a further three-dimensional aspect to his work. The different shapes that he cuts into his work almost distract the viewer from the fashion element of his work, pulling attention towards the people themselves, rather than what they are wearing. By focusing on the models in this way, Blottière's work shows them as people, with different layers of personality, rather than just a model, showing off fashion. This, however, only enhances Crocetti's message of the multilayers of human existence. Enabling the recipient to

not only admire but contemplate the “Flower From Exile” collection on a deeper, not related to fashion, level.

The power of fashion today is the power of the imagery and its circulation. The concept of not exclusively gender and identity but sin and real human nature in design is a social statement and more often fashion is organising around the phenomenon. Personality and diversity of people highlighted by fashion today undoubtedly contributes to the debate on gender and imposes questions towards self-perception and identification. We live in the world where fashion is as a refuge that not only proposes a style, but also releases an identity.