

# DIOR

MAKING OF SET WITH MARIELLA BETTINESCHI

**On-screen:**

This video shows the stages of the works' realization, destined to decorate the space of the fashion show of the Dior Women Autumn-Winter 2022-2023 collection. It starts in a room, which is both a library and a painting studio, where the painter Mariella Bettineschi, equipped with sheets of paper, is preparing to paint.

**Mariella Bettineschi:**

My work involves numerous cycles and this is the last cycle, referred to as the "Next era".

**On-screen:**

She walks towards a table, and shows some models of her realizations. We then see her preparing to paint, by spraying a white background with paint.

**Mariella Bettineschi:**

So what do I do? I take a traditional icon, portrayed by a wonderful, great painter who had looked at this model like an object.

**On-screen:**

The artist seen from behind, with a pen in hand, paints in a sheet. The next sequence shows three paintings of women with expressive faces, appearing one by one. We then see the artist making a sketch in a sheet of paper. Then, she explains in front of the camera, then with the help of a screen, the steps she followed to realize the works for the decoration of the space of the fashion show. Then, the selected works are printed with a printer. The feminist faces on each work have doubled eyes.

**Mariella Bettineschi:**

I overturn the operation completely.

I remove the background, so I take her away from its time, bring it into our contemporary age, I work on her gaze, her face, the foreground: she is all there is. Her and her eyes.

**On-screen:**

Two men grab the uncut prints, and place them gently on top of each other against the wall. Then, the camera zooms in on the face of one of the works, so that the split eyes are clearly visible.

**On-screen:**

The next sequence takes place in the space of fashion show during the installations. We see the stylist Maria Grazia Chiuri, hugging the painter Mariella Bettineschi and expressing her satisfaction about the decorations.

**Mariella Bettineschi:**

The idea of uniting fashion with art came about from the meeting between Maria Grazia Chiuri and Paola Ugolini, a militant art critic, in other words, she has always dealt only with art by women.

**On-screen:**

In the next sequence, we see again a brief appearance of the painter in the library and studio, continuing her explanations. Then, we see the stylist Grazia Chiuri in a library, speaking in front of the camera.

**Maria Grazia:**

In a way, the collection also takes its name from the work of Mariella Bettineschi.

**On-screen:**

We then see the painter continuing her work in her studio. The next sequence takes place in the show space during the installations. On the wall painted in garnet, the numbers and the shape of each painting are mentioned to facilitate their installation. We also see the workers working and organizing themselves with professional equipment, to continue painting the wall. At the same time, the paintings are transported to the room to be installed. On the prepared walls, the first paintings are placed one by one.

**Mariella Bettineschi:**

One day, Paola Ugolini called me and told me that for the next fashion show on the first of March they were thinking of a large Renaissance picture gallery, and Paola called her immediately, saying:

"Great, it will be a militant picture gallery", it will be fun.

So, we planned everything in this great big pavilion, thirty-six metres long, nine metres high. I mean really huge, which was painted all over in Pompeian red, walls and floors and so on. These 54 portraits of the "Next era" were hung to completely fill the space.

**On-screen:**

The next sequence shows briefly the installation of the chairs intended to welcome the guests during the fashion show. We then see the painter accompanied by another lady, inspecting the room while exchanging, with a wall in the background where the paintings are already installed. The camera scrolls from left to right, from far and close to give a glimpse of the paintings set up.

**Paola Ugolini:**

So, Mariella, what do you think of this picture gallery?

It's wonderful, it's militant.

We all have this sense of art presented in this way, with gilded frames. In a classic way, let's say.

With a twist, however: the feminist militancy that can be found in this extremely classic setting.

We have all the key characters in the history of art, for example here we have a painting by Manet, Olympia.

The interesting thing is that even two icons of Bronzino's portraiture become very contemporary characters.

**On-screen:**

The two ladies continue their inspection discussing their perception. In the next sequence, we see a colored work in which we see two women beheading a man.

**Paola Ugolini:**

I would like to dwell for a moment on Judith beheading Holofernes or cutting off his head. In some way, she is still suspended in this horror.

**On-screen:**

The camera continues to scroll to film excerpts from the installed works.

**Mariella Bettineschi:**

But at the same time, I freed her from all the context and focused on her, just to show this truly spectacular and beautiful expression. To see 54 women looking at you with four eyes, not two, I think is a really powerful thing.

**On-screen:**

The next sequence takes place during the fashion show. Seen from above, the models parade down the aisles, under the gaze of the guests. Then, a model is filmed from the front and from the side to highlight the paintings, used as a background. The video ends with a scroll of the models' collectives.